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Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXVII.—NO. 14.

NEW YORK, WEDNESDAY, OCTOBER 5, 1898.

WHOLE NO. 969.



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BERLIN OFFICE THE MUSICAL COURIER.  
BERLIN, September 17, 1898.

NOT even "The Last Days of Pompeii" were as interesting to me as the last days of my summer vacation on Lake Geneva.

The ever varying but ever beautiful aspect of the blue lake and its mountains, fresh, healthy, bracing air, the heat moderated by an occasional breeze from the water, or a little cool "bise" coming down from the snow peaks of Mount Blanc, made the city of Geneva a delightful place to rest and lay off. Or, if the summer air became a trifle too stifling after all, a short trip across the beautiful lake would bring you to the Vallais and its glacier crowned mountains, at the foot of the tallest of which, the Dent du Midi, I spent one of the most quiet, soothing, satisfying weeks of my life at Champéry.

It was really a "splendid isolation," and if it had not been for a young English miss, who persisted upon playing parts of Beethoven's C minor symphony regularly each morning before breakfast (that is before my breakfast), upon a wheezy, phthisical piano for an hour or so, my stay up there would have been very nearly an ideal one. Nobody appreciates so much the absence of noise, musical or unmusical, as he was surfeited with music. As a first-class nerve cure for all those who have grown fidgety in the service of the divine art, I can recommend nothing better than a fortnight's sojourn at Champéry. If he returns from there he can safely resume his occupation and he can test himself and his strength of endurance by attending the nightly open air concerts before the cafés La Couronne and Nord, or in front of any of the numerous brasseries of Geneva.

But Geneva was not dependent upon these, its characteristic street concerts, solely; it had also for the first time this year a regular new summer opera at the splendid resort called Parc des Eaux Vives. Here most of the concerts of the pride of Geneva, the Nautic brass band, are given, and here I heard for the first time in its completeness Saint-Saëns' opera, "Samson et Delilah."

The well-known alto arias from this tuneful work of the French composer, that excellent sympathetic singer, Anna Lankow first sang for me in New York. I have heard them many times since, but never more impressively or soulfully. At Geneva you hear them sung, whistled or played wherever you go, and this popularity there of an opera which everywhere else is almost an unknown one, is explained through the fact of the frequent performance of Saint-Saëns' chef-d'œuvre there in winter and summer.

The troupe which is gathered at the Parc des Eaux Vives and also the orchestra is not an overwhelmingly good one, but it suffices to give one a fair idea of the work, which is not a strongly dramatic one, but which contains great beauties and many movements and details of refined workmanship which are of interest to the musician. This merit is the distinguishing feature of most all of Saint-Saëns' music.

The master himself frequently, and also this last summer, spends some time quietly and in strict incognito at Champel near Geneva, where he takes the nerve toning and strengthening cold douches of the Arne River water, which also draw me summerly to the same spot. Besides Saint-Saëns, there are other musicians who like quiet nooks in the neighborhood of Geneva, from Richard Wagner, who lived some time at Ferney; Liszt, who in 1835, '36 and '37 lived at Verrier, and was the first director of the Geneva Conservatory, down to our time. Dr. Wuellner, of Cologne, for instance, and Kapellmeister Kogel, of Frankfurt, were among those who preceded me at Geneva. This I heard from Willy Rehberg, the accomplished conductor of the Geneva subscription symphony concerts, who is at the same time a fine pianist and the first piano pedagogue of the Geneva Conservatory. Through him, also, I was introduced to the director of that most flourishing musical institution, Monsieur Held, one of the most amiable and entertaining of all gentlemen I ever met in this wide world.

But the most interesting meeting of those last days at

Geneva was that with my friend Ignace Jan Paderewski, who, as I wrote before, has bought himself a castle near Morges on Lake Geneva. He knew of my presence in Switzerland and telegraphed for me. I could respond to his invitation only for one single evening, for the very next day I was to return from Geneva to Berlin by way of Frankfurt. I found Paderewski almost unchanged in appearance, and the hearty grip of both hands he gave me when I alighted from the train, convinced me at once that the rumor of his broken fingers was as unfounded as many other idle and sometimes silly reports that have been promulgated from time to time about him. Foremost among these false reports, I must dissipate the one regarding Paderewski's return to the United States during the coming season and that then he was to play upon the Chickering piano.\* He told me that he had neither cause nor intention of forsaking his first love in America, the Steinway piano, and that he will not return to the other side of the Atlantic until the season of 1899-1900.

At present Paderewski is busy finishing the orchestration of the third and last act of his opera, two acts of which he has tried with the Geneva Orchestra and which are now in the hands of the copyists. Hofrath Schuch, of Dresden, was Paderewski's guest recently, and went with the composer over the entire work. He expresses himself as perfectly delighted with the opera, and is proud of the fact that he is to bring out and conduct the work for the first time at Dresden. Paderewski told me that he expects the première to take place at the Saxonian capital early or by the middle of next December. In the meantime he will undertake a short tournée of thirty concerts through Russia during October and November.

It was an interesting crowd of relatives and friends of Paderewski whom I met at his palatial castle named Riond Bosson, and who are stopping there as his guests. Among them was Ernest Schelling, the young Philadelphian pianist, of whom Paderewski told me that he considered him one of the most talented and most promising of the younger school of pianists. Schelling, who was once a pupil of Professor Barth here at Berlin, is now with Paderewski probably, or at least I suppose, for the purpose of finishing his studies with so eminent a master.

After having made acquaintance with all of Paderewski's nine big dogs, which justify the sign of "Beware of the dogs!" stuck out on one of the front trees of the castle, I viewed the lake from the castle ramparts in the beautiful evening twilight. We were all enchanted with the view, but Paderewski declares that in the daytime the glare of the sunlight upon the smooth surface of the lake hurts his eyes and prevents his doing extended work upon his score, which nevertheless is progressing toward its end.

At 8:30 dinner was announced, when everybody appeared in evening dress, which is *de rigueur* even at Paderewski's dinner without guests. The meal over we talked a lot and played a couple of games of billiards. Polite host as he is, Paderewski allowed me to win both of them, which required both skill and self-denial on his part, for my billiard playing is, if that be possible, even worse than my piano playing, and this is saying a good deal.

Shortly before midnight Paderewski drove me back to the railroad station, and early the next morning I left Geneva for Berlin, without a presentiment of the fact that only a few hours later one of the most cowardly, dastardly and outrageous crimes an Anarchist was ever guilty of, the assassination of the Empress of Austria, was to take place at the beautiful spot near the Brunswick monument at Geneva.

\*\*\*

I stopped over for one day at the fine old, but now so new and fashionable, town of Frankfurt. One of my first visits was to my cousin, Moritz Floersheim, one of the

\* In the last issue of THE MUSICAL COURIER, and of course before the receipt of the above news from Berlin, it was set forth how the Chickering-Paderewski rumor originated.—EDS. THE MUSICAL COURIER.

best and most versatile amateur pianists, and occasionally also musical litterateur. What he does not know about music is not worth knowing, and his memory is almost fabulous. It is dangerous to play a new composition for him unless one is absolutely sure that there are no "reminders" in it. If there are, be you aware of it or not, he will surely find them and point them out to you. Luckily for him, my beloved cousin did not pursue a musician's career, but became a banker, and in this capacity he is doing quite well. It is awfully nice to be able to play the piano when you feel like it, but not to be obliged to play when you don't feel like it.

A call of duty took me to Bernhard Scholz, the composer and director of the Hoch Conservatory. He is an imposing looking, perfectly white haired, very courteous, but also rather haughty gentleman, one of the kind that makes you heave a sigh of relief when you have closed the door between him and you from the outside. Still he is neither a disagreeable nor in any way an uncivil sort of man, but he seems to lack just that amount of urbanity which is apt to make one feel comfortable.

Just the opposite of him is my friend, Gustav F. Kogel, the conductor of the celebrated old Museum concerts at Frankfurt. As a man Kapellmeister Kogel is vivacious, intelligent, sympathetic and always pleasant; as a conductor he has the reputation of being one of the most versatile musicians of the period. Eagerly he embraces all opportunities of bringing out something new, and when you see his scheme of real first productions in music you will agree with me that no city in the world, not even Berlin or New York, hears more novelties than Frankfurt.

To substantiate what I just said, I will enumerate some of the novelties Herr Kogel announces for the coming season. First of all Richard Strauss' latest work, named "Heldenleben," the orchestration of which is not even quite finished, will first be brought out at one of the Frankfurt Museum concerts. Kogel tells me that the work is a symphonic Satz, in one movement only, and not, as that in contents as well as in orchestration it is simplicity in four movements. On the other hand, Weingartner's symphony in G, which is also first to be brought out at Frankfurt, is in the regulation form, and Kogel tells me that in contents as well as in orchestration it is simplicity itself, and looks more like a Haydn or Mozart score than one by Weingartner. Here is return to the holy classics with a vengeance. I must say I am more eager to hear this symphony than any other novelty that has so far been announced for the coming season.

The next one among the known ones of a modern trinity of musical writers is Humperdinck, and he just wrote to Kogel to find out when he can have his new Moorish suite for the Leeds festival (of which I wrote at length from Mayence) performed or, at least, tried over at Frankfurt.

A new man who is to have a first hearing at Frankfurt next season is a discovery of mine. It is my young towns-fellow, Leo Blech, now first conductor at his native town of Aix-la-Chapelle. He is an exceedingly talented young composer, a pupil of Humperdinck, and two of his shorter choral works met with success last winter at several Rhinish concerts. A new symphonic poem of his, "Die Nonne," based upon a poem by Bierbaum, will next season be performed for the first time by Kogel at Frankfurt. If only his name were not Blech (which in German means brass, as well as nonsense), this young man might be conductor at a more important opera house than that of Aix-la-Chapelle long ago; but who knows, he may get there yet despite his unfortunate name, which, after all, is not as big a hindrance as a Cyrano de Bergerac nose.

A further absolute novelty will be a manuscript symphonic poem, entitled "Dionysian Fantasy," by Siegmund von Hausegger, a young kapellmeister at Graz, and among the other novelties or quasi-novelties are Glazounow's Fourth Symphony in E flat, Sinding's symphony in D minor, Dvorák's "Otello" overture, Urspruch's overture to Shakespeare's "The Tempest," Vincent d'Indy's legend of Saugefeuri, Rimsky-Korsakoff's symphonic poem, "Sadko"; Grieg's symphonic dances, Zoellner's "Vorspiel" to the prison scene from Goethe's "Faust," and Richard Strauss' "Don Quixote" and "Macbeth," which, however, are repetitions, as both these works have already been performed at Frankfurt under Kogel's baton.

\*\*\*

Returning to Berlin I found everything in a bustle of activity and anticipation, for one of the most lively musical seasons, if not the absolutely most lively one Berlin has so far witnessed, is about to commence.

The Royal Opera House is already in full blast again. I had a short interview with Herr Geheiorath Pierson, director of the Royal Intendancy, and he told me that the coming season would bring a number of novelties, among which Wilhelm Kienzl's "Don Quixote"; Emanuel Chabrier's posthumous opera, "Briséis," of which there exists only the first act, which, however, forms a complete episode in itself; a posthumous opera by Lortzing, entitled "Regina"; Peter Cornelius' opera, "The Barber of Bagdad," which you have heard in New York many years ago, but which has never yet been performed



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at the Berlin Royal Opera House; Goldmark's last and newly finished opera, "Briseïs," but which in order to avoid mistakes because of the same title of Chabrier's work, has been rechristened "The Prisoners of War" (by the bye, can you speak of an opera dealing with heathens and composed by a Jew as having been rechristened?); Saint-Saëns' "Samson et Dalila"; "Mudarra," an opera by Le Borne, the libretto of which is based upon De Musset's story; the one-act opera, "Ratbold," by Reinhold Becker, of Dresden, and "The Violin Maker of Cremona," by Hubay.

We shall have at the Royal Opera in the course of the winter Weber's newly studied "Euryanthe," Glück's "Armida" and both of his "Iphigenias"; Marschner's "Templar and Jewess," Boieldieu's "La Dame Blanche," Verdi's "Otello" and "Falstaff," Meyerbeer's "Robert le Diable," Cherubini's "Water Carrier," Méhul's "Josef and His Brothers," Brüll's "Golden Cross" and Auber's "Domino Noir."

Toward the end of this month (September 27 to October 3) we shall have a performance of the complete "Nibelungenring" cycle, conducted by Dr. Muck, with Gulbrandsen as Brünnhilde, Ernst Kraus as Siegfried, Frau Schumann-Heink as Erda and Herr Gruening as Loge.

In the meantime a rival undertaking, a second opera, which it is proposed to run all winter, has been launched, and quite successfully, at the Theatre des Westens, by Herr Director Max Hofpauer. I attended the opening performance, Meyerbeer's "Les Huguenots," which took place night before last before a very fashionable and representative audience, but although *tout Berlin* (or what is wont to consider itself *tout Berlin*) was present, the large house was anything but overcrowded. There was, however, a great show of more or less appropriate enthusiasm, and many outbreaks of applause, only a few of which came at the right moment and in the right place. Still the performance, as a whole, was a very promising one, and certainly in every way far beyond what we have been accustomed to see and witness at the same theatre under Herr Director Morwitz's régime during the summer months.

The one great surprise of the cast was the little tenor, Herr Werner Alberti, who has really a big, resonant and pleasing high lyric tenor voice, and who sings with taste and real vivacity. He grew from act to act, and in the celebrated duet of the fourth act, which he sang in the key of G flat (not transposed, as is usually done by other Raouls), he gave out a clean, ringing high D flat which took not only the gallery, but the entire audience. Alberti will also be heard at the Theatre des Westens in "Trovatore" and "Postillon de Lonjumeau," but I am afraid that with these three operas his repertory is very nearly exhausted.

Frau Schuster-Wirth was acceptable as Marguerite de Valois, but her voice is no longer very fresh; we shall hear next week at a repetition of "Les Huguenots" a younger representative of the part of the Queen in the person of the beautiful American coloratura soprano, Miss Wilma Sandmar (Miss Sandmeier, of New York, a pupil of Etelka Gerster).

Miss Emma Seebold, whom I have had the pleasure of hearing in operetta in New York at Amberg's Theatre

many years ago, was the Valentine. The step from the light to the serious opera seems to have been taken with growing age and avoirdupois. I cannot say that I admired Miss Seebold as much last Thursday night as I did in the sweet past and past, but then I am apt to forget that we are all growing older and perhaps less handsome. As Valentine the lady had some good dramatic movements, which were appreciated by the audience, and the flowers and applause with which she was honored were not quite undeserved. Conceptionally Miss Seebold's greatest fault is her tendency to drag the tempi, and in this she was assisted even, instead of frustrated, by Kapellmeister Julius Ruthardt, who also seems to prefer slow going. Imagine a "Huguenots" performance with nearly no cuts and a dragging conductor! Of course, it lasted from 7 p. m. till after 11 p. m. Otherwise Herr Ruthardt, however, is a very careful, painstaking conductor, and certainly a great routinier.

It was astonishing what he accomplished with a newly gathered, somewhat heterogeneously mixed orchestra, in which the woodwind and brass were out of tune in groups and with each other, and the chorus likewise had not been well trained. Praise must be bestowed also, and by no means stintingly, upon the appropriate and in many places even gorgeous mise-en-scène, and the fine new costumes as well as upon Herr Felix Ehrl's excellent stage management.

In the remainder of the cast only Herr Juan Luria as Count Nevers was of consequence. You may remember this decent Hungarian baritone from some previous German opera season at the New York Metropolitan Opera House.

Herr Dressler as Marcel lacked both in depth and ponderousness of voice, and Miss Gertrud Kirma as Urbain was short of dreadful. She sang out of tune all the time. A better representative of the grateful part of the page might surely have been found among the chorus girls, the female element of the chorus being quite good.

The prices of admission for this second of Berlin standing operas are somewhat, but I think not sufficiently, lower than those of the Royal Opera. It may be that in the quickly growing and already very large population in the rich quarter of the West a support for the new opera can be found. The opening night surely was very promising.

The first novelty which Herr Director Hofpauer will produce is Tchaikowsky's "Eugen Onégin," and this interesting première is promised for Thursday of next week.

Great preparations are making in the different conservatories, of which some of the most important are the following: Xaver Scharwenka will resume his old place as one of the directors of the Berlin conservatory that bears his name. He will return to New York only long enough to settle up matters there with Mr. Gramm, and with the beginning of the winter term will take his place at the head of the piano classes and in the artistic direction of the Klindworth-Scharwenka Conservatory, which henceforth will have no Klindworth but two Scharwenkas to its name. Xaver Scharwenka will also take charge again of the seminary for piano pedagogues connected with his institute.

I met the genial composer a few evenings ago at a little

tea party of his own, and found of musical and literary personages gathered around his board his brother, Philipp Scharwenka, the pianists Misses Elizabeth Jeppe and Clara Krause, and Mr. Mayer-Mahr, Heinrich Gruenfeld, the violoncellist; Otto Lessman, editor of the *Allgemeine Musikzeitung*; Eugen Zabel, of the *National Zeitung*; Alfred Holzbock, of the *Lokal Anzeiger*, and a few others. Xaver Scharwenka showed me his new third piano concerto, which is a stunner. It is in the key of C sharp minor.

At the Stern Conservatory, under the able direction of Prof. Gustav Hollaender, things are progressing most favorably. I went with the professor to the newly erected buildings of the Philharmonic, part of which, facing Bernburger street, will early next year be occupied by this, the oldest conservatory of Berlin. The new concert hall, Beethoven Hall, as well as the new conservatory buildings, look very fine and imposing. I hope in a future issue to be able to give a description in full and with illustrations of these new buildings and of the newly painted and decorated old hall of the Philharmonic.

From the staff of teachers of the piano at the Stern Conservatory the name of Prof. Heinrich Ehrlich must henceforth be eliminated, for this fine old pedagogue withdraws, after many years of useful service, on account of impaired health. Professor Hollaender has succeeded, however, in engaging some very prominent new teachers for his piano classes, notably Prof. Ernest Jedliczka, Anton Foerster, Ernest Hutcheson, who changes his residence from Weimar to Berlin; Miss Emma Koch, Herr Guenther Freudenberg and the renowned Moscow piano pedagogue, Gustav Pohl. As secretary of the Stern Conservatory the singer and composer, Ernst Otto Nodnagel has been engaged.

The pianist Fritz Masbach will from October 1 assume the directorship of the Eichelberg conservatory and the most important of his new engagements is that of Prof. Franz Rummel, who will change his residence from Dessau to Berlin.

It was reported that Eugen d'Albert had been engaged as head teacher of the piano at the Leipzig Conservatory. This would be a great gain for the old renowned institute, which needs some new blood and strong heads, but I am told on good authority that d'Albert does not care to bind himself to Leipzig and has not accepted the otherwise very flattering offer.

The committee for the music exhibition at the Messpalast has forwarded the sum of 1,600 marks (nearly \$400) as the proceeds of the sale of tickets on behalf of the Richard Wagner monument. This surely is not a great financial result for so loudly puffed an undertaking, and I am not sure yet now whether even these paltry \$400 were really taken in or whether some rich men and amateurs were taken in.

At Hamburg Miss Marion Weed made her début a few evenings ago as Senta in "The Flying Dutchman." The



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\*\*\*

Marcella Sembrich will be the popular soloist at the first of Manager Wolff's ten Philharmonic subscription concerts conducted by Arthur Nikisch. She will sing a Mozart and a Verdi aria never sung by her in Berlin before. Among the other soloists so far engaged for these concerts are Willy Burmester, Moritz Moszkowski, who will perform his new second piano concerto, Eugene Ysaye and Eugen d'Albert.

\*\*\*

Dr. Muck's servant girl, named Clara Krummbach, shot herself with a revolver a day or two ago. The great conductor, who, with his wife, was out of town on a vacation, was telegraphed for. Disappointed love is given as the motive of the deed. The girl may recover.

\*\*\*

Louise Nikita, the pretty and charming American singer, was quietly to be married to-day at London. She will retire from the concert and operatic stage for good.

\*\*\*

I heard Petschnikoff the other day play a new violin concerto in E minor, by Conus, the St. Petersburg concert master. It is a noble and most interesting new work, perhaps the most important contribution to the literature of the violin that has been made for the last ten years. Now, don't play it all at once!

\*\*\*

Since my return to Berlin my door bell, and with it the servant girl, have had very few moments of rest. Among the callers at this office I enumerate Mrs. and Miss Davidson, of New York, who return after a jolly vacation trip to the mountains of Scotland (not Yard). Miss Davidson resumes her musico-dramatic and vocal finishing lessons with Lilli Lehmann.

Percy Lee Atherton, who passed through Berlin on August 13.

Eugene E. Simpson, who called on his return from Norway to Leipzig.

Herr Georg Liebling and his wife, who from Berlin went back to London. The great pianist now wears his raven hair à la "uncle" Leroy, and looks stunning.

Miss Lida Haslett Bell and Miss Mary Catherine Bell, from Indianapolis, who are going to do some piano ensemble studying in Berlin.

Otis B. Boise, the most important and the busiest of all Berlin's composition teachers.

Ernest Hutcheson, the Australian pianist, who has joined the ranks of the Stern Conservatory piano teachers, and who played me portions of his new concerto for piano and orchestra in E major. It is smooth and well worked.

planistically very effective music, withal somewhat Mendelssohnian in invention, but modern in technic. It takes Hutcheson's fingers to play the finale of this concerto.

Miss Natalie M. E. Haenisch, chamber singer and singing teacher, from Dresden.

The Misses Sondheimer, from St. Louis, very excellent ensemble pianists.

Victor Thrane, manager from New York, who is here on business about which I am not yet allowed to speak.

Prof. Xaver Scharwenka, who will soon become a resident of Berlin again.

Prof. Reinhold L. Herman, who came to tell me that his opera "Wulfrin" will be brought out at the Cassel Court Theatre early in October.

Mr. Lippmann, from Cincinnati, who reported that his talented daughter Miss Stella Lippmann has broken loose from Prof. Karl Klindworth, and will henceforth put herself under the pianistic guidance of Ferruccio B. Busoni.

Miss Lillian and Miss Edith Meyers, from Portland, Ore., the latter of whom that same morning paid her last visit to Herr Professor Klindworth, and will now place herself under the tuition of Professor Jedliczka, while Miss Lillian will study the fiddle with Professor Halir.

Miss Marie M. van Gelder, from the Amsterdam Royal Opera House, one of Mme. Anna Lankow's best pupils.

Harry E. Salz, from San Francisco, a very talented young pianist, who intends finishing here his studies with Professor Barth.

Miss Minnie Diltthey, the New York soprano, who has several flattering offers from operatic directors.

R. C. Archibald, a Harvard graduate, who will study here composition with Mr. Boise and piano at the Hochschule.

Heinrich Neumann, now of the political staff of the Berlin Lokal Anzeiger, and David M. Levett, of New York, who intends to reverse the usual order of things and as an American teach at a German conservatory instead of being a German teaching at an American conservatory.

O. F.

**Adolphe Samuel Dead.**

M. Adolphe Samuel, director of the Conservatory of Ghent since 1871, died lately after a long and painful illness, aged seventy-six years. He was a pupil of Mendelssohn and Meyerbeer, and was distinguished in the Belgian music world both as a composer and a conductor. His works include several symphonies, a grand opera, "Giovanni di Procida," two comic operas, "Il révé, Madeleine" and "Les Deux Prétendants." He wrote in 1859 the "Cantate Nationale," and in 1880 another cantata, both for performance at the inauguration of public monuments.

After a long period of silence he published "Christus," a very remarkable poem for chorus and orchestra, which has success in Germany as well as in Belgium. During its

composition he became converted to Christianity. Other productions of a Christian character are a Psalm of David and an unpublished mass, executed, according to his wish, at his funeral.

Brussels.

Felix Mottl and Eugen Ysaye have united to give at Brussels a series of orchestral concerts during the season 1898-9. The soloists engaged are Mmes. Mottl and Nordica, the tenor Burgstaller, the pianists de Gref, Raoul Pugno and Edouard Risler. Messrs. Ysaye and Van Hout will play Mozart's Concerto for Violin and Viola, the orchestra will perform new works by Chausson, Paul Dukas and Vincent d'Indy.

**Russian Festival at Schevening.**

The Russian concert organized by Edouard de Hartog, the Dutch composer, who instituted the Belgian festival of 1896, took place August 28, under the direction of Professor Auer, the eminent violinist of St. Petersburg. Auer proved himself to be an orchestral director of the first order, and the admirable Philharmonic Orchestra, of Berlin, gave under his direction an ideal performance of the Russian works on the program. The concert was a veritable triumph, and Auer was applauded by a select audience.

The program comprised Glazounoff's Fifth Symphony, Rimsky-Korsakoff's "Caprice Espagnol" (an orchestral firework, a veritable masterpiece of instrumentation), and the charming suite of the ballet "Casse Noisette," by Tchaikowsky, which carried off the honors of the concert, the three parts being redemanded. Professor Auer will direct a Russian concert at Brussels next spring.

**Verdi's Unknown Work.**

The following letter was addressed by Verdi to Pietro Mazzini, director of the Philodramatic Academy of Milan:

BRUSSELS, September 31, 1897.

"Very Dear Friend:

"It would be possible for me to place on the stage at Parma 'Rochester' during the coming carnival, so I pray you to go with the bearer (a confidential friend) to the author of the libretto, M. Piazza, and tell him the affair. If Piazza would like to change some verses, he would still have time. I will also beg him to give more development to the duo for females, to make it a more grandiose number. \* \* \* Oh, how I should rejoice to produce 'Rochester' at Milan, but I see that I am unfortunately too far from the city to do all that would be necessary. \* \* \*

"G. VERDI."

Doubts having been expressed about the genuineness of this document, the possessor of it issued a statement in which he states that he found it in some letters given to him by his nephew to whom they were addressed. As in 1837 envelopes were not used, the address was written on the letter itself. The address and post marks are intact.

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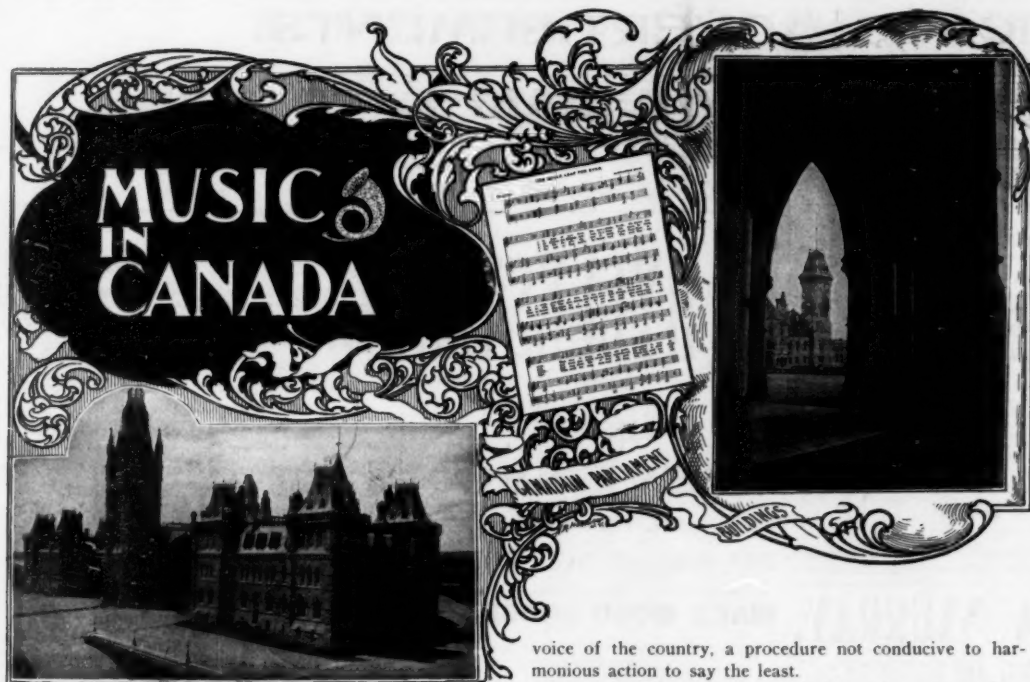
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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,  
TORONTO, September 29, 1898.

A nation spoke to a nation,  
A queen sent word to a throne,  
Daughter am I in my mother's house  
But mistress in my own.  
The gates are mine to open,  
As the gates are mine to close,  
And I set my house in order,  
Said the Lady of the Snows.

I called my chiefs to council  
In the din of a troubled year,  
For the sake of a sign ye would not see  
And a word ye would not hear.  
This is our message and answer,  
This is the path we chose,  
For we be also a people,  
Said our Lady of the Snows.

—RUDYARD KIPLING.

**S**HALL the Associated Board of the Royal Academy of Music and the Royal College of Music of London, England, introduce into Canada their musical examinations?

This is the most important question that Canadian musicians are to-day discussing. To the introduction of these examinations they are strenuously opposed, as may be seen from the following communication which was sent last week by an influential committee to the members of the profession in this vicinity:

"For the first time in the history of musical Canada has the profession been placed on the defensive. The recent action of the Associated Board of Examiners of the Royal Academy and the Royal College of Music of London, England, instituting a grade of examinations quite below the standard provided by our Canadian musical institutions, and in so doing ignoring the work of the fraternity in Canada, calls for immediate protest on the part of those instrumental in building up Canadian musical education. The following facts present themselves:

"First—Canada is not in need of the proposed examinations, in view of the fact that the standard of musical examinations, as established by our best musical institutions and universities, makes the action of the Associated Board of Examiners unnecessary.

"Second—As a community, Canadians have neither desired nor solicited the proposed examinations.

"Third—The widely published statement of the secretary of the A. B. E., to the effect that the board had intentionally and deliberately ignored the musical fraternity of Canada in its operations here, shows a disposition to invade the territory independent of the representative musical

voice of the country, a procedure not conducive to harmonious action to say the least.

"Fourth—The unnecessary adoption of a system of examinations rudimentary in character and below the local standard now existing, would be pernicious in its effect in all grades of musical development, resulting in a serious depression in the musical taste and desires of our people.

"Fifth—Quiet submission to an unjustifiable act, as in the present instance, would doubtless encourage similar encroachment subsequently on the part of other foreign musical examining bodies to the serious disturbance of our present healthy musical condition. In demonstration, Trinity College, of London, England, encouraged by the apparent prospective success of the Associated Board, has followed the latter's example and already its representative is within our borders.

"Sixth—The prosperous future of musical Canada depends solely upon the well-directed energy of her resident musicians and musical institutions, and also in no small degree to the attitude of the fraternity in resenting the present injustice.

"Seventh—The situation demands without delay an emphatic but dignified protest in form of a memorial from the profession to the proper influential authorities in both England and Canada.

"As a member of the profession your advice and counsel at the proposed meeting will be of value."

The mass meeting here referred to, took place at the Y. W. C. A. Hall, Elm street, on Monday evening, September 26. Among those present were Messrs. J. L. Hughes (chairman), Harrison, S. T. Church (secretary), Torrington, Fisher, Cringan, Forsyth, Tandy, Anger (Mus. Bac., F. R. C. O.), Barrow (of London), Fairclough (F. R. C. O.), Andrews (of Brantford), and Dr. Harris (of Hamilton).

Mr. Elliott Haslem, after a few introductory remarks, read the preamble and moved the resolution, as follows:

Whereas, The present standard of musical examinations as established by the several universities and leading musical institutions of Canada fully meet the requirements of the Canadian student; and, whereas, the introduction of musical examinations, as represented by the Associated Board of Examiners of London, England, would seriously conflict with every form of local musical effort, producing a demoralizing effect upon the musical organism of the Dominion; and, whereas, certain musical examining bodies are about to commence operations in Canada with the above object in view; and, whereas, it would appear that the motives prompting the management of the first institution to take the initiative step, viz., the Associated Board of Examiners in England, is of a highly commercial nature; and, whereas, said examinations by said Associated Board of Examiners are being instituted in Canada unsolicited on the part of the musical profession as a body and in direct opposition to the desire of the representative musicians of the country; and, whereas, it is the wish of the musicians here assembled that said musical examinations

be not established; and, whereas, it is the further desire of the musicians here assembled that a movement be at this time sanctioned with a view of presenting a memorial to H. R. H. the Prince of Wales, the honorary president of the Associated Board of Examiners; his Excellency, the Earl of Aberdeen, honorary president of the said board of examiners for Canada; Hon. Joseph Chamberlain, Colonial Secretary; Lord Strathcona, High Commissioner for Canada in England, and the respective heads of the Royal Academy and Royal College of Music, London, England; and, whereas, it is the opinion of this meeting that such memorial, sanctioned by the highest educational authorities of this province and the Dominion, would receive the gracious consideration of these distinguished and influential gentlemen as above mentioned; and, whereas, it is the further opinion of this meeting that the gentlemen referred to would exercise their influence in the premises and with the desired effect. Be it resolved:

That this meeting does hereby enter an emphatic protest against the uncalled for introduction of the said examinations in Canada.

An animated, but very friendly discussion ensued. To Mr. Jones, who opposed the resolution on the ground that he desired to "stand by the British flag," A. S. Voght (music critic, *Toronto Saturday Night*), retorted: "You seem to be unaware that the British flag floats over Canada as well as England!"

The proceedings, while of a determined nature, never failed to be absolutely respectful. Some of the speakers present made very strong statements. Mr. Auger, in the course of a short but clearly defined speech, said: "I do not think that any member of the boards of the R. A. M. and R. C. M., as individuals, would care to be associated with the Associated Board."

F. H. Torrington laughingly declared that "If Mr. Aikens (the gentleman who lately visited Canada on behalf of the Associated Board) by his actions welded Canadian musicians into a harmonious body, he would be a benefactor to the country. He further intimated that Mr. Aikens had proposed that examinations be held in connection with the College of Music.

Edward Fisher explained that Mr. Aikens had also offered to hold these examinations in connection with the Conservatory of Music. It was inconceivable to him that such men as those connected with the Royal Academy and the Royal College should authorize such a scheme of examinations as had been shown in the circular sent out. There seemed to be "a screw loose" in the machinery of these institutions, for the Associated Board appeared to have all the prestige of the two institutions, and yet they would not have examinations like these, especially the teachers' examination, which was the most disgraceful of the whole.

A. S. Voght also supported the resolution, quoting a satire from *London Truth*:

You don't become a man of letters  
By putting the alphabet after your name;  
One suffix alone the fact expresses  
And that is an "a" and a couple of "s's."

The speech of the evening was made by S. T. Church (of Toronto), who, by the way, is quite an orator. In his reference to the Associated Board of Examiners Mr. Church said:

"There is a wide distinction between the Associated Board as recognized by the personnel of the Royal Academy and the Royal College of Music, London, and the respective boards of these institutions. It is against the action of the former in introducing their examinations into Canada that this protest has been inaugurated. From interviews had with prominent English musicians and with gentlemen here present, also from letters from London over the signatures of gentlemen in a position to know the facts, it is evident that the career of the Associated Board in England, from a musical standpoint, has been very unsatisfactory.

"Originally instituted for a good and noble purpose—the advancement of the art in the Motherland (supplemented by a commercial feature in interest of the R. A. M. and R. C. M., of which latter these institutions were at that time in need)—the Associated Board began its endeavors with fair prospects of accomplishing an estimable work for music.

"Through the lamentable death of its secretary, Mr. Watson, and through a change of management and apparent change of motive and design, the institution has

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apparently degenerated from the standpoint of musical advancement into one of the most commercial musical enterprises that has appeared on the horizon of the musical world. With a keen eye to the probabilities of success in the colonies its operations were extended into Australia, with the prospect after the first year that the ensuing year would net the board at least \$15,000. This, according to the statement of its secretary to certain gentlemen now before me. From letters received from prominent musicians in Australia, and which are accessible, we would infer that the colonial export into that colony has been distracting rather than helpful. Encouraged by commercial success the scheme of exploitation has been extended into Canada. It has been introduced without solicitation on the part of the profession as a body and without recognizing the rights of the resident musical institutions and universities, through which has been established a standard of musical examinations fully meeting the requirements of our people, and thereby rendering the introduction of foreign musical examinations unnecessary in this country.

"The attractive panorama of brilliant prospects and liberal promises presented by the board is a magnet of considerable power in attracting the attention of the musically uneducated among us. Under the trivial examination (less in degree of difficulty than the average Canadian intermediate) these persons are enabled to secure a standing as teachers of music, being provided with a certificate over the signature of royalty, and having the privilege of using no less a titular appendage than C. T. A. B. (certificate teacher Associated Board), the only financial consideration being the modest fee of \$25. A strange procedure, indeed, in face of the announcement by the management of the board that it did not desire to conflict with the 'graduation or final' in our established musical institutions. The pernicious effects from this one act cannot be restricted to organized effort alone, but will materially disturb a large complement of teachers of high repute throughout the Dominion.

"The board's promises that any surplus, in addition to expenses, would be devoted to Canadian scholarships, if judged by the spirit characterising the action of the board in other directions, will not make a deep impression upon the thoughtful mind.

"The subjecting of all examinations, vocal and instrumental, including orchestral instruments, to one examiner, as announced by the secretary of the board, is amusing in its childish urbanity. The above proposition, regarding teachers' certificates, very naturally would, and evidently has, appealed to the weaker element of the profession—a fact well demonstrated not only by the attendance but the spirit manifested in opposition to it by this large assembly of representative musicians. The very limited number of the better class in the profession who have, for want of knowledge of the existing circumstances, allied themselves with the examination scheme, readily change their attitude when apprised of the true status of affairs. While representative musicians of Canada, irrespective of nationality, hold in the highest esteem, and justly so, the legitimate musical institutions of England and entertain the kindest regard for her numerous worthy musical exponents, they have rights which cannot be imposed upon with impunity even by their superiors, much less when such an attempt is made by an institution of such pronounced commercial proclivities as those of the Associated Board.

"It is gratifying to note that the spirit of protest as inaugurated recently by the profession in Montreal, and to which this meeting is supplementary, is rapidly assuming national dimensions. Those, however, who are willing to submit to its hypnotic embrace may some day awaken to find themselves shattered at the base of even the commonplace pedestal upon which they once stood with some degree of security.

"It is the duty and privilege of every Canadian interested in the educational advancement of our country to resent with telling effect the grasping tendencies of this modern octopus in its endeavor to draw within its tentacles the body musical of Canada, sapping, vampire-like, the commercial blood from its veins to the sacrifice of its musical bone and sinew.

"It is sincerely to be hoped that this unsolicited and disagreeable disturbance of the Canadian musical atmosphere may result in even a higher state of professional unity, a oneness of purpose and aim, and a further advancement into the mysterious realms of our divine art in this, the brightest gem in Britain's colonial galaxy."

At the close of this speech the resolution was adopted and the following committee appointed to further the interests of the protest:

James L. Hughes, chairman; S. T. Church, corresponding secretary; Messrs. Torrington, Fisher, Forsyth, Auger, Haslem, Fairclough, Tripp, Doward, Andrews, Barron and Dr. Harris.

To-night the musical profession of Montreal will hold a mass meeting, when a protest similar to that voiced by these Torontonians will be raised. It was, indeed, a Montrealer, P. J. Illsey, who, by coming to this city and inviting members of the profession to meet him at the Queen's Hotel on September 14, became the initial means of arousing in Western Canada this concerted protestation.

That there is diversity of opinion in the Canadian metropolis is evident from the following dispatch which the *Mail and Empire* prints this morning:

In addition to the gold and silver medals offered by the Hon. Mr. Dobell and Col. Davidson for the musical examinations in Canada of the Associated Board of the Royal Academy of Music of London, England, it is now announced that the Hon. Mr. Forget will give a gold medal for the Montreal examinations, and Lieut.-Col. J. Bayne Maclean, of Montreal, has given a bursary of \$100, open to the Dominion, the money to be spent by the winner on musical education with any teacher or conservatory in Canada Col. Maclean may select.

Here is an extract from a letter written by J. H. Auger, during a recent visit to England, explaining why the profession of this country claims a special right to protest:

When the University of Trinity College, Toronto, some ten or twelve years since, commenced to hold its examinations in music in England, there was considerable excitement; the universities banded together to rid them of the intruder. A strong and representative committee was formed; the Colonial Secretary received a deputation and Parliament was invoked; finally, and in the issue, the examinations ceased to be held. I say finally, though not until last year (1897) did the completed examinations of the Canadian University really terminate in England.

And now, we might almost say at once, Trinity College, London, proposes to intrude and to institute examinations in Canada. To every Englishman who knows the meaning of fair play it will be clear that the old cry of "Canada for the Canadians" is only right and just; we are old, stable and experienced enough to do our own business.

The local press is freely publishing various views from different sources upon the point at issue, but as yet nothing about the matter has, it is believed, been found in editorial columns.

The following paragraph from the *Globe* of September 22 expresses some of the opinions of the honorary local representative of the Associated Board:

In view of the agitation which is at present prevalent against the introduction into Canada of the examining bodies of the Royal Academy of Music and the Royal College of Music of London, England, a visit was paid yesterday to Lieut.-Col. John I. Davidson, the honorary local representative of the associated boards of the above institutions. Col. Davidson was seen at his office and spoke his mind on the subject very freely. If the proposed examinations were not of considerable local interest, he said, they would not have met with such determined opposition, and he considered this opposition as the best possible evidence of the responsibility of the institutions represented. His only interest in the matter was a desire that the musical public might be given an opportunity to avail themselves of these examinations. If they did not choose to do so it was their own concern. He had no doubt, he remarked, that those who would be desirous of benefiting by them would readily see through the self-interest which prompted the opposition which was being offered to the enterprise. In regard to the proposed examinations Col. Davidson said his opinion was that the thoroughness of the examinations rather than the difficulty of the subjects chosen justified the giving of a certificate. A musician's skill would be much more seriously tested by the rendition of a simple number known to the general public, who could thereby properly criticise them, than by a more difficult number, which could only be criticised by the profession. In fine, he was deeply gratified by the opposition to the scheme which it had been able to create, and was by it the more convinced of the standing of the institutions with which he had the honor to be identified. The first examination under the new auspices will be held in November next.

In whatever way this entire movement may be regarded, one thing is certain:

To-day the Canadian musician realizes, as never before,

that he is a power; that the future contains for him bright prospects; and in his heart of hearts he feels that by resisting such things as, in his belief, would ultimately lessen his ambition, by developing the best in self or country—and thus preserving originality and individuality—he does the better prove his loyalty.

\* \* \*

W. H. Hewlett, of London (Ont.), organist of Centre Methodist Church and director of the London Vocal Society, thus writes regarding music in his city:

"Many readers of THE MUSICAL COURIER will be glad to know that in this Canadian city the cause of music stands on a very high plane. Indeed, it is to be doubted if there is more genuine musical progress. The work of the following very efficient staff of musicians, many of whom have labored faithfully for years in this beautiful place, is, of course, largely responsible for this:

"Mrs. F. J. Moore (daughter of the English musician, J. L. Hatton), Messrs. St. John Hyttenrauch, George Sippi, W. A. Bleuthner, Thomas Martin, Roselle Pococke, J. W. Fetherston, Charles Wheeler, J. T. Wolcott, Fred Evans, W. Caven Barron and many others.

"A very successful reading of the oratorio 'Samson' was given last season, under the able direction of Roselle Pococke.

"London is a city of churches, many of the church buildings bearing comparison with those in much larger cities. Two large electric organs (about forty stops in each) were put in the two large Methodist churches early in the year. The one in Dundas Centre Methodist Church was opened by William C. Carl, of New York, and the other in the First Methodist Church, was opened by Clarence Eddy. Both of these recitals drew large audiences, and were a rich treat to all lovers of organ music. During the past two years London has been visited by the Seidl Orchestra, Sousa's band, the Albani company, Dan Godfrey's band and many other musical organizations, all of which were well patronized. The work of the two bands, the Seventh Battalion and the Musical Society, deserves special mention; also the London Conservatory of Music, under the direction of W. Caven Barron. This institution has just completed a prosperous year. Many of the church choirs are actively preparing work for the coming season.

"The Woman's Morning Music Club, now in its third or fourth season, has done much in interesting the women of the city in the cause of music. The coming season promises to be a most profitable one.

"W. H. HEWLETT."

Mr. Hewlett is a brilliant young musician, who studied for some years under A. S. Vogt. He has a rare gift for extemporizing at the organ, in acknowledgment of which he has earned a special gold medal. Lately he gave two organ recitals in Montreal, where his talents were highly appreciated.

Miss Ethelind G. Thomas, of Belleville, has a large and promising class of music pupils. On Thursday evening, September 15, three of them appeared at a concert, concerning which the *Belleville Intelligencer* says:

Musicians of mediocre talent and technic would have received a cool reception from the audience which was gathered in the City Hall last night. The fact that the pupils of Miss Thomas could win unstinted praise from such an audience is a high compliment to the talent of the youthful musicians and to their gifted preceptor.

The performers were Miss Letitia Thompson, pianist; Miss Sidna Browne, violinist, and Miss Isabel C. Dickson vocalist.

Miss Thomas, who, like W. H. Hewlett, is a graduate of the Toronto Conservatory of Music, is one of the finest artists ever trained by Edward Fisher.

\* \* \*

At the Toronto Exhibition, which brought thousands of people to the city this month, the music and musical instruments were among the chief attractions. The Canadian firms which exhibited instruments were Messrs. Mason & Risch, Heintzman, Newcombe, Karn & Warren (Woodstock), the Bell Piano Company, Messrs. Whaley & Royce, the Williams Company, the Dominion Piano and Organ Company, and many others. Instead of sending pianos to the Exhibition, the Nordheimer firm gave the public a special invitation to visit their warerooms; indeed, during

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Exhibition week most of the music stores were converted into concert halls or reception rooms.

Albert Nordheimer has just returned from a trip to Europe, as has also Mr. Gourlay, of the house of Gourlay, Winter & Leeming.

Mr. Suckling, manager of Massey Hall, announces a fine series of concerts, the first of which takes place on October 4, when the attractions will be Aus der Ohe, Frangcon-Davies and Leo Schutz.

Last week "The Silver King" drew large audiences to the Princess Theatre. At the Grand Opera House Viola Allen will shortly appear in "The Christian."

Mrs. Charles Henshaw called here to-day, before leaving for a short visit to Montreal. Mrs. Henshaw, who is a charming woman, is one of the best known musical and dramatic critics in British Columbia.

An organization in this city deserving every encouragement is the Chamber Music Association, which is bringing the Dannreuther Quartet to the Pavilion on October 6. The officers of this society include Mrs. J. Herbert Mason, Mrs. Torrington, Mrs. Austin, Mrs. Arthurs and others. If these ladies increase the appreciation of ensemble music in this community they will merit the highest praise.

MAY HAMILTON.

### Emil Liebling in Milwaukee.

517 NEWHALL STREET,  
MILWAUKEE, September 26, 1898.

THE event in musical circles for the past week was the appearance of Emil Liebling, the non-resident musical director of the Milwaukee-Downer College, upon the stage of this institution as lecturer and pianist. On Friday evening he delivered a lecture before his prospective pupils (and a small piece of that almost unknown quantity, "the general public"), in which he gave some practical information concerning music, musical history and piano playing.

On Saturday evening Mr. Liebling played the following program, which especially commends itself to us by the variety and novelty of its numbers:

Sonata in E minor, op. 7.....	Grieg
Passacaglia.....	Händel
Sonata in G minor.....	Scarlatti
Baracolle in A minor.....	Rubinstein
Gavotte.....	Rubinstein
Autumn.....	MacDowell
Des Abends.....	Schumann
Aufschwung.....	Schumann
Albumblatt und Canzonetta.....	E. Liebling
Nocturne and Mazurka.....	Chopin
Sonett de Petrarca.....	Liszt
Three German Dances.....	Beethoven

It is totally unnecessary to describe Mr. Liebling's playing, for he is so well known in the musical world that criticism is for once silent. The Grieg Sonata is a strong, vigorous composition, Norwegian and Grieg in character, and it was a particularly good number to introduce Mr. Liebling to his auditor. The audience was small, about thirteen years of age, clad in a white gown and giggle.

I have seldom heard Chopin interpreted in such a healthy, manly style, while every beauty of phrase and fantasy were brought out. It was the No. 33, op. 4. Indeed, every number was played with finished technique, great sympathy, originality and power. The Kimball piano could not sound to advantage on account of the dissipated echo which keeps up a constant chatter in the Study Hall of this girls' school, blurring effects, contradicting and interrupting incessantly. These recitals will take place quarterly, when Mr. Liebling may have the assistance of other artists. The Milwaukee-Downer is certainly to be congratulated for securing the services of so eminent a musician, and it is to be hoped that Mr. Liebling will not discover that his services are too great for the institution. This college has been rather a hoodoo of late years, but seems to have at length shaken off evil influences, and to have taken a fresh start. It is now well endowed, managed and has a

sufficiently capable faculty. In the fall it will remove to the new buildings being erected for it, and we sincerely hope that Mr. Liebling may build up from the material in the school the foundation of a conservatory of music, which could occupy a separate building and be a large part of the institution. Miss Claudia McPheeters, a pupil of Mr. Liebling, will be resident instructor, and we know that she will be a thorough, capable teacher.

\*\*\*

An error occurred in my last letter. Miss Anna Plum sings from B below to high E, not C.

\*\*\*

Madame Hess-Burr will continue her Milwaukee classes, and will also appear as accompanist in many of the important events of the coming season. To be exact, she will accompany the Glee Club and David Bispham, who will appear before the Woman's Club of Wisconsin, at the Athenæum, in November. Blanche Marchesi will sing before this club in February.

\*\*\*

I think the danger alluded to in the following excerpt from the *Sentinel* will not prove serious. But, what do you think of a town where such a danger can appear, a large and real spectre upon a moribund musical horizon? The critic for the *Sentinel* is to be thanked for sounding the alarm.

There is considerable doubt as to whether or no there will be any Thomas concerts in Milwaukee this winter. Last season the orchestra lost money here, and the Chicago management will not take any more chances with our city. Therefore Manager Wachsner, of the Pabst Theatre, finds himself forced to raise a guarantee fund of at least \$3,000 before October 1, or forego the contract. To endeavor to accomplish this he has determined to set the price of the tickets for the four concerts at the very moderate figure of \$4, and if he receives subscriptions for 800 tickets at this figure before October 1 he will be enabled to close with the Chicago management, otherwise there will be no Theodore Thomas visits to the Cream City for the ensuing year. Certainly such an emergency as this should awaken all Milwaukeeans really devoted to the cause of good music. It would be scandalous were it to go abroad that Milwaukee, with all its reputed love for music, had failed to secure such an institution as the Thomas orchestra, when the necessary figure was indeed so ridiculously small. Subscriptions can be made at the box office on and after to-morrow morning, either in person or by mail, telephone or telegraph.

\*\*\*

Mr. Weld will conduct Theodore Thomas' orchestra through a concert, at the Chicago Auditorium, on the 29th of this month. Needless to say, there is a great pleasure in store for Chicago music lovers. I doubt whether there are three conductors in America superior to Mr. Weld.

\*\*\*

The Woman's Club of Wisconsin has taken a step in the right direction. Instead of importing musicians to Milwaukee and shutting them up in a cellar for the club's especial benefit, this organization has thrown open its doors, and will sell tickets for the complete course of lectures and recitals to the public. This is a wise action, and will do the club as much good in some ways as it will the musicians who will be benefited by it.

\*\*\*

Miss Angelina De Bona, a beautiful Italian girl, daughter of one of our most widely known musicians, has the finest soprano voice in Milwaukee. Others may have received more schooling, but she can sing. Why do not some of our directors engage her services for some concert? Why go to Chicago for amateur singers, why allow other cities' temperamentally lacking fledglings to try their wings on us, while we have so satisfactory a young singer here? Do you know one thing which makes me have a poor opinion of the directors who do it? This little trick

of securing patronage, support, social "pull," by employing society's artistic dabblers and blunderers, to fill certain engagements. It is so extremely sycophantish, servile; besides, these social favorites, ambitious and mediocre, have no business to take the places of others who need these chances; others, who are gifted, serious, young men and women. If you could hear the contrast between a young singer like Miss De Bona and some of these society candle-lights who think they can sing, you would be impressed. Society is levity in its place; its place is in the audience, not on the stage. Its duties are to support local individuals and organizations; but society, like other portions of sociological machinery, must stay in its place, attend to its business, perform its duties.

This Milwaukee society does not do, because it does not know how, and it has not mental calibre enough to receive instruction. Still, the whole outlook is more promising, brighter than it has been for years. The right men are getting into the right places, and one by one the impostors are being put down. If we live long enough, and fight hard enough, our descendants, in the year 2999 will be laying the foundation for an art centre on this site. By that time the Musical Society will be doing something, unless it has a *Luening* in other directions. *Quid rides?* This is serious.

EMILY GRANT VON TETZEL.

### Notes From the Pacific.

SAN FRANCISCO, Cal., 109 Kearny street.

FROM the different musical centres I am in receipt of the following musical notes, which will show for themselves who are working to advance the cause of music on this coast.

EMILIE FRANCES BAUER.

SAN DIEGO, CAL.

The musical season has not opened yet, but will probably be in full force next month. Teachers are returning from their vacations and are preparing for hard work.

Miss Anna Metcalf, the well-known soprano, has taken up her abode in this city, where she will remain until completely restored to health. It is understood that she intends to give a concert while here.

Miss Gilbert, who has been in Chicago studying with Sherwood for the last year, has opened a studio in the Gilbert Block.

Mr. Stevens, the talented 'cellist of Los Angeles, has been engaged by the Coronado Hotel for the coming season. Mr. Stevens will probably give a recital some time in the near future.

The Y. M. C. A. orchestra, which is considered the best organization of its kind in San Diego, will resume rehearsals during the coming week under the direction of Edward Carter.

TACOMA, WASH.

W. L. Tomlins is to be in Tacoma for a short season, and is looked forward to with great pleasure and anticipation.

Alfred Sommer, the 'cellist, who has come recently, is using his efforts to advance musical matters. He has an orchestra in course of construction, which is well under way and from which satisfactory things are expected.

The St. Cecilia Club, a female singing society, has resumed rehearsals and will attempt to secure more variety in music. (A search through the catalogue of the Witmark Library might give them what they desire.—E. F. B.)

The Ladies' Musical Club will hold meetings in Masonic Hall. This is the oldest musical organization in Tacoma. Herbert H. Joy is contemplating a class for the study of opera this season. Joy has a number of advanced pupils who are desirous of doing something on these lines.

Harlan J. Cozine resumes his work with the Tacoma Festival Chorus, which is now on a firm footing. Cozine

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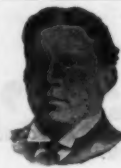
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is a good man and a serious worker. The Tacoma Trio has begun rehearsing the Beethoven Trio No. 1, and is working hard. Oloff Bull, Alfred Summer and William Meisner constitute the trio.

#### PORTLAND, ORE.

Little Paloma Schramm appeared in a piano recital at the home of Mrs. R. R. Hogue and charmed those who were invited to hear her. She improvised on a theme given by Mrs. Sigmund Sichel. Paloma will give some concerts in Portland at the Auditorium Hall.

Shannah Cummings left for New York immediately after her concert. She left a circle of warm friends and earnest admirers.

#### ALAMEDA, CAL.

Miss Maud Goodell, of Los Angeles, sang last Sunday at the Santa Clara Avenue M. E. Church. Miss Goodell, who is visiting Mrs. Byron Lick, has a rich contralto voice.

Miss Josephine Patterson gave an operatic recital prior to her departure for study in New York. Miss Patterson was assisted by Mrs. Carrie Brown Dexter, E. D. Crandall and Robert Lloyd. Ella Graves was the very able accompanist.

Mrs. Marguerite Wilbourne, recently from Chicago, has assumed the organ and choir direction of St. Joseph's Church.

#### LOS ANGELES, CAL.

Prof. F. A. Bacon has returned from his summer vacation and has resumed his vocal class.

An invitation concert will be given at Fitzgerald Recital Hall by the young violinist Oscar Werner, a pupil of Arnold Krauss. This will be Werner's first appearance in Los Angeles.

Mrs. Jennie Kempton, a well-known vocal teacher, gave a musical afternoon last week at her residence in honor of Mrs. Charles Grierson and Mrs. Minnie Hance Owens, who leave shortly for the East. Those who gave the numbers were Mes. Modini-Wood, Roth-Hamilton, Botsford, Shelley-Tolhurst, Masac; Misses O'Donoghue, Jennie Winston; Harley Hamilton, James Martin, and Edwin Clark. Mr. Clark is the composer of a song presented by Mrs. Roth-Hamilton.

J. Wheaton Leonard, a baritone known to San Francisco circles, has become an acquisition to Los Angeles, where he has taken up residence.

The interest and appreciation of William L. Tomlins in Los Angeles were very great and shows that this southern city understands true artistic worth. His morning lectures were delightful and valuable to his many hearers.

Wm. Piutti, whose success in San Francisco is growing very pronouncedly, was of Los Angeles, where he left a large circle of friends interested in his welfare. Miss Alice McComas, a pupil of whom he is justly proud, went to San Francisco to continue her study with him, and several others are contemplating the same move.

J. P. Dupuy, a singer and musician who has been identified with the musical interests of Southern California for the past ten years, has returned after a few years' absence to Los Angeles. Mr. Dupuy is establishing a bureau of information where singers and musicians of all sorts may register and make their headquarters, through which medium the musical forces may be concentrated and recognized.

The subject of orchestral concerts is being agitated here. For a number of years an orchestra flourished under the direction of A. J. Staman, and more recently Harley Hamilton led an orchestra of about thirty men, who worked with interest, but up to the present time nothing has yet been accomplished in the way of financial backing, so that notwithstanding the desire of men and leader and a few music loving people to have this benefit the matter stands.

Miss S. D. Morgan is visiting in San Francisco. Miss Morgan is a sister of John Morgan, who was one of the greatest musicians who ever sojourned on the Pacific Coast.

#### SAN DIEGO, CAL.

One of the most notable homes in California is owned by Ralph Granger, whose private music hall has been the sub-

ject of much admiration. The organ for this hall was built by Murray M. Harris, an organ builder of Los Angeles, who has turned out a magnificent instrument.

Mr. Granger is said to possess the finest collection of rare violins in America.

#### BERKELEY, CAL.

Mrs. Frederick H. Clark gave a song recital in which she was assisted by Armand Solomon, violinist, of San Francisco.

Mrs. Clark acquitted herself most creditably, and credit is due her teacher, Anna Miller Wood, whose pupil she has been for four years. Mrs. Clark is the contralto soloist of the First Baptist Church.

The Berkeley Choral-Orchestra Society, under direction of Fred H. Clark and Alex. T. Stewart, met this week with seventy-four members in the choral department and forty in the orchestra. It is the intention of this society to give a choral and orchestral concert in November.

#### TACOMA, WASH.

Tacoma, of all Northwestern cities, seems to be working to advance its musical condition. In a well written article in the musical column of the Tacoma News it deprecates the fact that they were unacquainted with the name and workings of Wm. L. Tomlins, which is an admission that THE MUSICAL COURIER was not as well known there as it should have been, for Tomlins' work has been exploited in these columns for a long time, as also the works and names of anyone else who does anything important anywhere. If anything goes on of sufficient importance to be known to the world it usually finds its way into the columns of this paper.

Miss Grace Helen Bradley, who is visiting her aunt, Mrs. Edward C. Hagar, of Oakland, Cal., was offered the position of soprano soloist of the First Congregational Church of Oakland, but will return to Tacoma, where she will follow her profession. Miss Bradley has been studying in Pittsburgh for the past two years.

Mrs. Grace R. Davenport has in charge the music of St. Luke's Church. Mr. Shawan is the first tenor.

Miss M. A. Hughes, who has been studying for a year in Boston with Mr. Salmon, has returned and has resumed teaching.

L. S. Alstrum has organized a mandolin and guitar club under the auspices of the Y. M. C. A.

There are serious plans in the Northwest to have a musical conservatory of immense proportions. Although it will be in conjunction with the Methodist University, it will be strictly non-sectarian. Whether Tacoma or Portland, Ore., will be the site is also undecided. The determination is, however, to make it the largest and most thorough institution west of Chicago.

[Ed. Note.—If the instruction will be in the hands of very great and unquestionable talent, in fact, if teachers of international reputation are put at the head of the conservatory, it will draw from the entire Coast, because San Francisco, which should be the point for such an institution, has none.]

E. F. B.

#### Adolph Samuel.

The death is announced of A. Samuel, director of the Ghent Conservatory, aged seventy-four years. He was a pupil of Mendelssohn and Meyerbeer, and founded the Sunday concerts in Brussels.

#### A Bilingual Performance.

An ingenious Hungarian director, Bokodi by name, lately appeared in the little town of Sächlich-Reen in Saxony. He announced his performance in programs in German. The public, when it came, was much surprised to find, in spite of the German bills, a Hungarian performance. But Bokodi had given orders to his actors that after every speech they had to ask: "Respected public, do you understand?" A single answer, "No," compelled the hapless actor to repeat the speech in German. Bokodi had no seats in his theatre. The floor was divided by chalk marks each square being duly numbered. Spectators had to bring their own seats.

#### D'Arona in Denmark.

WE were unable to give all the press notices last week which reached this office from Copenhagen reporting the success made there by our New York artists and teachers, Mme. Florenza d'Arona and Carl Le Vinsen. The following continue to show how unanimous are the opinions of the press:

The "syngende Aegtepar" (singer couple) Carl Le Vinsen and wife, Florenza d'Arona, gave a concert last night that collected no small audience. Mr. Le Vinsen, who in 1877 was a valued vocal teacher in our conservatory and in 1879 made his debut in concert, went to America to fill engagements and has since remained there, enjoying with his wife, the renowned Mme. d'Arona, an enviable reputation as teacher. Mme. d'Arona, besides being a great teacher, is also a singer of unusual distinction. Her voice is "mezzo-soprano contralto," which she has cultivated to a remarkable degree of perfection. Her stage presence is most pleasing, combined with tasteful dignity, and it was with much pleasure we listened to her certain intonation, her exact and crystal carrying tones, in dexterous coloratura of the "aria" and duet in "Il Barbiere," the delicate points in Vaccai's "Romeo et Juliette" of 1825, the brilliancy of the "Brindisi" from "Lucrezia Borgia" and the coloring and deep feeling expressed in Glück's beautiful "aria," "J'ai perdu mon Eurydice," &c. The audience rewarded these beautiful interpretations with loud and continuous applause, bringing her many times to the footlights. Carl Le Vinsen, who succeeded so well in the duets, further showed his good voice and school in Spohr's "Faust" (from 1813), and in Bechgaard's "Sömandsliv," also in Schubert's "Erlkönig," to which he played his own accompaniment.—Berlingske Tidende, August 26.

Last night a concert was given by the baritone, Carl Le Vinsen, and his wife, Mme. d'Arona, which scored a great success. Mme. d'Arona is a dignified and beautiful woman, and possesses a voluminous "mezzo-soprano" of astonishing ability, fine school and truthful interpretation, which fairly charmed the audience. Carl Le Vinsen, who appeared here for the first time after a long stay in America, was also most successful.—Dannebrog, August 17.

A numerous audience gathered last night to make the acquaintance of the "det syngende Aegtepar" (singer couple), who were so little advertised and had sought no previous réclame from our newspapers, preferring to rest entirely upon their merits for their success. Carl Le Vinsen's voice is a voluminous, sonorous baritone, and made an excellent impression. He is a cultivated and intelligent singer and acquitted himself in the "Erlkönig," to which he played his own accompaniment, with admirable color and expression, and received much applause. Also Mme. d'Arona, of whom it may be said she fairly "knocked the ninepins down" (made a great hit) by her wonderful mastery over her voice, which she seems to do with whatever she chooses or fancy dictates. The voice itself has a quality which by degrees fascinates one with its peculiar charm. Her intonation is perfect, her delivery broad or otherwise, according to the exquisite taste of her interpretation. She scored an undeniable success.—Dagen's Nyheder, August 17.

#### Bowman's Temple Choir "Shophar."

Says this journal, devoted to the interests of Bowman's choir:

The elemental disturbances that marred the excursion up the Hudson cannot be laid to any flaw in the arrangements of the committee appointed to organize the choir's annual picnic. That a strong wind, bleak and chill, was blowing, an ebb tide flowing, and, as we coasted the stately Palisades, we encountered rain and thunderstorms, was none of their faults. The best that could be made of the circumstances was made, the beauties of Empire Grove in a state of dampness were explored, the bicycle races and sports were indefinitely postponed, but the merry groups on the homeward journey, the jest and song that went around, showed that the day had not been spent in vain, and that the social side of our choir can stand the stress of bad weather. Thursday evening, September 15, there was a melon-cholic merrymaking, with this program:

Melancholic melodious music.....Mr. Meyer  
Melancholic metrical musings.....A Masculine Macintosh  
Melancholic mellow-toned measures.....The Marshall  
Melancholic midsummer memories of the megacosm  
Melancholic mezzo-contralto melody.....Mrs. Marshall  
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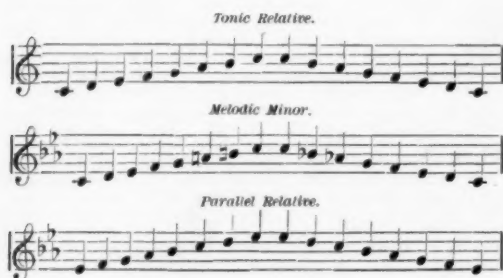
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### The Necessity for the Revision of the Minor Key Signatures.

LOOKING at the subject in hand from appearances only we might agree with Ferdinand Dunkley that the minor scale signatures need revision; but on closer insight, and from all available knowledge, we must conclude that the minor signatures cannot be altered for the better, and his substitutions would serve only to make confusion worse confounded.

The standpoint "that the minor harmonic code is a purely artificial one" is in agreement with our great theorists. In what respect is the minor said to be artificial? It is the offspring of two major keys—in C minor, for instance—C and E flat major:



There are no tones or harmonies in C minor that are not found in these two relative major keys or their combination, and it is a glorious combination of major keys to have created such an artistic and pathetic mode as the minor.

From the melodic point of view we have seen above that the minor scale contains both A flat and A natural, B flat and B natural, and there could not be a revision of signature that would accommodate this musical paradox. Being an offspring of, or, if preferred, an accessory to, both these major keys it naturally bears a resemblance to them, taking its name from one and its signature from the other.

The point of difference which characterizes the minor is its minor third, it cannot be changed or it ceases to be minor, and in our estimation is a sufficiently good reason for the choice of signature.

It has a still closer connection with its tonic relative, not only having the same name, but being governed by the same dominant, from which chord it is optional, whether

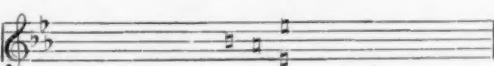
it be followed by the major or minor tonic; even to the composition being in the minor key and in the perfect cadence changing to major (vide Bach's preludes and fugues).

Ferdinand Dunkley states (MUSICAL COURIER, August 24, 1898) "three flats are provided as the signature of C minor, and one of those flats, B flat, is never used in the harmony of that key, and probably never even as a passing note."

In giving the melodic minor scale above we have already instanced one great use of B flat in C minor, and in the following will be found examples of organized chords more or less frequently used by the modern composer:



It cannot be denied that every example given belongs to C minor with a necessary B flat. Our pupils in vocal sight reading have found the minor keys as easy to understand as modulations in major, by this device:



The staff being painted on a blackboard, lines 2 inches apart: Use chalk for clef, signature E flat major and the naturals, giving C major, the latter placed about 8 inches from signature.

With a pointer practice the pupil in scales and intervals of E flat and C major. Next work from the sixth degree of E flat major (C) to its octave above; when conversant gradually give the accidental naturals, with a view to taking every form of C minor, until it is as easy as the major keys. All keys can be thus illustrated.

Our modern music demands that more attention be given to the minor mode, that we cease to think of it as an appendage to the major, but rather as an evolution, an artistic progression of the same—(does not the diminished seventh confirm this view?)—therefore the two modes should be learned simultaneously, or as nearly so as possible, and it would result in a keener insight of the minor mode to the general musician.

Ferdinand Dunkley, after stating "the harmonic code is a purely artificial one," declares that "the minor chord is,

strictly speaking, false to science, the third of the chord being at variance with the most prominent overtone of the 'root'; for instance, in the chord of C minor, the E flat conflicts with E natural, the most prominent overtone of C."

Although outside the question of signatures, let us examine the matter of "conflict" between the major and minor third and their overtones, and the tonic and its overtones.

Major and Minor Tonic C overtones C, G, C, E, &c. Minor third E flat overtones, E flat, B flat, E flat, G, &c. Major third E overtones, E, B natural, E, G sharp, &c.

From the above table it will be seen that the "prominent overtone" referred to is the fourth from the "root." Reference to the table will show that the second overtone of the major third B natural is in "conflict" with the tonic C and also the fourth overtone G sharp; thus there is less "conflict" with the minor third and its overtones with its tonic than the major third and its overtones with the tonic. But enough, for the argument has no practical value. There is not one of us that would not consider himself cursed with an ear acute enough to discern these "conflicts"; there could be no harmony for such an individual.

The effect on the ear of these composite tones with the "conflicts" in the overtones is to give brilliancy in proportion to the number of "conflicts." Thus the major third is more brilliant than the minor.

HENRI FAIRWEATHER.

San Francisco, Cal.

### Victor Harris.

Victor Harris, the well-known vocal teacher and composer, has returned to New York after an absence of three months, and resumed work in his studio at The Alpine, Broadway and Thirty-third street.

### Krehbiel Lecture.

H. E. Krehbiel's lecture at Association Hall, Brooklyn, next Saturday afternoon, at 4 o'clock, on "Folk-song in America," will have the co-operation of Mrs. Krehbiel, vocalist, and Miss Lotta Mills pianist.

### Arthur Beresford.

The popular basso, owing to his distinguished success last season, is booking engagements rapidly. He sings in Cincinnati on the 7th inst, Columbus the 10th, Cleveland the 15th and Indianapolis the 18th. Mr. Beresford is one of the artists who can count on return engagements wherever he sings.

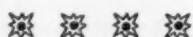
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Ida Simmons.

**A**MONG the young women pianists of America who are destined to win success on the concert stage none is more promising than Miss Ida Simmons, who, having finished her studies abroad, has returned to this country and entered upon her professional career. She has committed her fortunes to Manager Victor Thrane, who expects to arrange for her a metropolitan début and to secure for her a number of important engagements during the present season.

The subject of this sketch was born in Mexico, Mo. Soon after this event, however, her parents moved to Springfield. Before reaching her fifth year she gave unmistakable evidence of a rare talent for music, and soon came to be regarded as a prodigy. She began studying the piano and quickly showed uncommon proficiency in playing this instrument. She made her début as a pianist before she was twelve years of age, and her performance was characterized as "marvelous" by the local newspapers. Not long after this she removed with her parents to Kansas City, where she had the benefit of instruction from a painstaking and capable teacher, who did much for her musical development. She was regarded as a phenomenal sight-reader, and was subjected to many tests by local musicians.

After a residence of several years in Kansas City Miss Simmons went to Boston and entered the New England Conservatory of Music. Here she remained several years, devoting herself with unremitting industry and earnestness to her studies. Her progress was rapid and her acquirements were sure. Ere she quitted that institution she was deemed a finished pianist. In obedience to the advice of friends, in whose good judgment she reposed implicit confidence, she went abroad to prosecute her musical studies under the guidance of Oscar Wright, an eminent teacher in Berlin. With him she remained four years, sometimes taking as many as three and four lessons a week. He manifested the keenest interest in her and watched with deep interest her development as an artist. With regard to her future he made the most rosy prophecies.

Not long before Anton Seidl died Miss Simmons visited his house and played for him a Brahms concerto and a number of smaller works. The great conductor was so charmed by her playing that he invited her to repeat the visit. He promised that, if possible, he would arrange for her to play the Brahms concerto with his orchestra. Mr. Seidl did not hesitate to express in unequivocal language his admiration for the young lady's talents, and to predict

for her an exalted niche in the temple of music. No woman pianist has ever attempted a Brahms concerto, and Miss Simmons has an ambition to essay it in New York, in conjunction with one of the great orchestras. She is soon to play for Emil Paur, conductor of New York's Permanent Orchestra.

Miss Simmons possesses all the requisites of the great pianist—the artist temperament, a bright musical intelligence, an adequate technic, and abundance of strength and a captivating feminine delicacy. Her hands were made for the piano. They are flexible and possess extraordinary strength for a woman. Their reach, too, is exceptional.

Miss Simmons has a penchant for Chopin, but is not particularly fond of Liszt. Her repertory, however, embraces some of the works of Liszt, Beethoven, Schumann, as well as those of the more modern composers. "I do not believe it is necessary that a pianist should have a very extensive repertory," said she. "My idea is that it is better to play a few great works perfectly than many indifferently."

Manager Thrane is now arranging for the New York début of Miss Simmons, the details of which will of course be chronicled in an early issue of THE MUSICAL COURIER.

# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.  
2438 18th.

Cable Address, "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 969.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

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BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

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NEW YORK, WEDNESDAY, OCTOBER 5, 1898.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City.

### FIRST SECTION

## National Edition.

### SECOND SECTION.

THE First Section of the National Edition of THE MUSICAL COURIER, which appeared July 4, proved to be the most stupendous and imposing success in the history of music journalism. As that edition speaks for itself in no uncertain tones it is only necessary to refer to it and then at once pass to the statement that in order that it should appear on time it became necessary to defer many important articles and illustrations for publication in the Second Section, which is to appear in the fall, the date of the edition to be announced later.

The Second Section of the National Edition has in fact been started with a large number of applicants who could not appear in the First Section for want of time. A list of these, embracing some of the foremost musical people of the land, can be seen in this office by all those who contemplate going into the Second Section.

When the various sections of the National Edition shall have been published the complete edition will be bound in one huge volume for permanent use in libraries and institutions of learning, as well as in all musical institutions in Europe and America, as a matter of course.

As a journalistic enterprise brought into being to demonstrate and illustrate the force, power, intellectual activity and greatness of one specialty in one nation, the National Edition of THE MUSICAL COURIER ranks as an unprecedented production. While other lines of artistic work may represent greater numerical strength, although this is questioned, no special profession, no single artistic pursuit combines in its membership a higher ideal or a more enthusiastic and lofty devotion to its pursuit and a greater faith in its ultimate triumph as a moral and intellectual agency than that of the musician—yes, we can with assurance say than that of the American musician, whose desire for progress and advancement on the most liberal basis conceivable to the modern mind is illustrated in the universal accord with which the movement for the nationalization of music in America is accepted and urged by him and by her.

It may be doubted if ever in the history of music such enthusiastic unanimity has been experienced among the musicians of any one nation as this feeling now prevailing here among our musicians to assert themselves and their mission before an intelligent public. Through the National Edition of THE MUSICAL COURIER the people of America will learn for the first time and within the period of a few months what the extent, the greatness and the future possibilities of musical life in America really constitute, and the profession will learn to appreciate itself with a more profound comprehension of its inherent strength and its artistic scope.

This paper has not editorially urged anyone to enroll himself or herself in this National Edition, but at this moment, when its success is already a part of history, it is well to say that those who

desire to be enrolled in the Second Section should without delay make application, so as to secure position. The Second Section will not contain any articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

WHAT, again?

FROM the *Samarcan Kazoo*:

"Bundelcund, the centenarian piano virtuoso, played in Palmetto Hall last night a new concerto by Dussek, and enjoyed an ovation." As the late Mr. Bill Hoey used to remark of another sort of ovation, "I don't believe it."

A MOST excellent scheme of the Sauer program is the engagement as conductor of the opening concert of Emil Paur, unquestionably one of the greatest orchestral accompanists that ever stepped on a podium. Besides this, Mr. Paur is a pianist of a high order of ability and knows the whole piano literature intimately, and this will vastly aid the performance. Sauer himself will be delighted to know of this.

THEODORE THOMAS is about entering upon one of his most important musical seasons, and the pecuniary aspect of it is most gratifying. Besides all the standard works, he will produce the usual novelties, and as he is always on the scent the Western public is sure to hear orchestral works as fresh and new as any heard in Europe or here in the East. What a great blessing to Chicago is Thomas and his orchestra, as the institution is now trained. That is the result of rehearsing.

REINHOLD HERRMAN, the new conductor of the Boston Handel and Haydn Society, has reached New York from Europe. It is said that Lilli Lehmann, whose accompanist he was on the occasion of her last visit to America, is to sing here again this season, a guarantee for fifty song recitals having been secured. If Frau Lehmann has voice she can sing, for she certainly knows how, but "if" is a great word. We shall wait and hear.

FROM the *London Daily Times*:

"A good story of the 'Things one would rather have expressed differently' type is being whispered about Gloucester. Some 'crank' has been writing to the local papers complaining that during the Festival he is not admitted to the Cathedral free, that being a place of worship. The 'crank' turned up at the Cathedral the other day, and was told he could not be admitted without a ticket. 'Do you mean to tell me,' he excitedly argued, 'that I shall require a ticket to enter the Kingdom of Heaven?' 'Well, no,' explained the polite steward; 'but you won't hear Madame Albani in Heaven.' And then, when the enormity of his remark dawned upon him, that steward turned and fled."

FROM last Sunday's *Times*:

"LONDON, Oct. 1.—The Madrid papers have unearthed the baptismal certificate of Adelina Patti, which has finally settled the question of her much discussed birthplace and birth date. It was taken from the register of the Church of St. Luis, Madrid,



and says she was born at 4 o'clock on February 19, 1843. Her father was Salvator Patti, a professor of music, and her mother was Catarina Chiosa, of Rome. Her infant name was Adelina Juana Maria."

As usual the Madrid papers are behind the times just as they were with the news of the Cuban war. THE MUSICAL COURIER ten years ago published the above information, and not a month ago again gave her birth date and birthplace.

#### FROM the *Criterion*:

"Three monuments to musicians are about to be unveiled in Paris—those in memory of Gounod and Chopin in the Parc Monceau and that of César Franck in the square Sainte-Clothilde. Of these three musicians only Gounod was French. Of course this argues a pretty catholicity on the part of Parisians, but instead of honoring the Pole and the Liégeois, might it not be more appropriate to put up a monument to the memory of that neglected Parisian—Hérold? Surely there should be room in the pleasant gardens of the Luxembourg for a statue of the composer of 'Zampa,' and of the 'Pré aux Clercs.'"

See elsewhere an editorial in this issue, "Fashionable Music." Hérold is not so great as Chopin nor yet so banal and popular as Gounod. He deserves, if not a monument, at least a revival. Hérold wrote some charming music.

#### FROM the *London Daily Telegraph*:

"His Majesty the Emperor of China, it appears, recently approached European civilization so far as to have his piano cleaned and tuned. Mr. Moultrie, an English musician, who attended Pekin for the purpose, reports that 'the keys were filthy and had various Chinese hieroglyphics stamped on them, while the instrument had not been tuned for years. With very little trouble the tone was restored and the keys cleaned. This latter action, however, was against all Chinese taste, and the Emperor sent back word that the characters were to be immediately replaced, while the opinion was expressed that there was not the slightest necessity for cleaning the ivories. So great was the Emperor's appreciation of Mr. Moultrie's skill as a mechanician that, with the childlike guilelessness which is so natural with him, he sent a perambulator and a jinriksha to be repaired likewise!'"

No wonder they ran a red-hot iron into his august person!

A SUBSCRIBER residing at El Paso asks: "How many musical papers are there published in the United States?" We are unable to answer, except to say that no matter how many there are, there are not enough as the case stands to-day. The American musical world has an enormous appetite for musical literature, and that signifies music papers. One of your statisticians tells us that a new one is started every week, but that would make the number too small; one every day would be the thing. Besides this, every daily has a musical column and all the weeklies have musical departments and the monthlies have pages upon pages of musical portraits and illustrations, and some cities are giving free concerts, and it is all a kind of musical dead give away, especially with American musicians, who are expected to sing and play for nothing and contribute besides. There is a great fortune in conducting a musical paper, and a much greater fortune in conducting two or more. The old style of running one is about played out, and we would not be surprised to find ourselves running a number, all of them advocating music as the great educational force of the century, at so much a year annual subscription; ten cents on all news stands.

THE literary department of this paper, known as "Art and Drama," will hereafter be embraced in the publication *Mlle New York*. It is impossible to conduct THE MUSICAL COURIER, with its extensive advertising matter as exhibited weekly, and do justice to the subject of music if a large space is devoted to any other subjects. Hence arrangements have been made with *Mlle New York* to assume "Art and Drama," and thus give to THE MUSICAL COURIER the space necessary for advertising cards and the additional musical news that the season imposes.

In another column additional reference is made to the matter, although we may supplement this statement here by saying that the editor of *Mlle New York* is Mr. Vance Thompson, assisted by Mr. James Gibbons Huneker and Mr. Thomas Fleming, the publishers being the Blumenberg Press. These gentlemen are on the staff of THE MUSICAL COURIER, which continues to value their articles as among the most important contributions that contemporary musical literature possesses.

THE MUSICAL COURIER will be purely musical; *Mlle New York* will be devoted entirely to Art, Literature and Drama.

XAVER SCHARWENKA will probably make Berlin his future home, leaving this city permanently and returning to his old field as a teacher at the Klindworth-Scharwenka Conservatory in the German capital. While Scharwenka succeeded in making many friends in America, it must be admitted that his extraordinary talents were not permitted to expand as was originally expected and hoped by those who were instrumental in bringing him and his brother Philipp here. The latter soon returned to Berlin, but Xaver remained here endeavoring to recover from the error of his introduction to the American public—an error which would have been avoided had he understood the conditions here, but difficult to retrieve after having once been committed. There is no reason to doubt that Scharwenka's departure will not be final, but that he will be an occasional visitor to America, although he may have his eyes on the Philippines.

A NEW conductor came to town last week. At the Hall of the Gibichungs, on East Fourteenth street, a symphony concert given there last Thursday night being conducted by Herr August Lüchow. Herr Lüchow has long been an ardent student of the art of waving a club over a band, and having studied at Marienbad with well-known conductors like Richter, Mottl and Seidls, gave this concert to display his proficiency and incidentally to open his new symphony hall. The latter is newly decorated, though not so highly ornamental as Herr Lüchow's conducting of the prelude to "Parsifal," the overture to "Zwölf Männer und Kein Durst" by Von Souppé, and "Souvenir de Würzburg." This last number brought down the house. As a conductor Herr Lüchow displayed commendable firmness, and when not using his baton directed the Seidl orchestra with two outstretched fingers. His men comprehended him thoroughly. *Mashallah!* may his days be without number.

MANY items in the Sunday papers of Sunday last appeared weeks and months ago in this paper. The daily papers cannot, as a matter of course, pay such attention to specialties as class papers do. At the same time it may as well be said that such items as the Philharmonic dates,

Philharmonic soloists and other matters similar cannot be repeated when once published by us. The program of the first Philharmonic is news, so far as this paper goes. Mr. Paur has selected Berlioz's "Benvenuto Cellini" overture, one of Hans von Bülow's favorite overtures; Miss Aus der Ohe will play Brahms' B flat concerto, which Philharmonic audiences wish to hear, and the Seventh Beethoven Symphony is the chief number on the program. Beethoven's C minor, Schumann's C, Mendelssohn's "Scotch," Brahms' C minor, Tchaikowsky's "Pathétique" and other standard works, besides Richard Strauss' "Don Quixote" as a novelty, are announced.

THE splendid artistic triumph attained by Sara Anderson, the young American soprano, at the Worcester Festival last week is a verification of THE MUSICAL COURIER's contention that opportunities should be given to our American singers, whose own good common sense will always indicate to them the extent of the ventures they should make in the musical field. Miss Anderson was conscious that she could fulfill the demands of the occasion and she proceeded to do her work as well as any foreign singers could have done it. Give the American singer the opportunity and put an end to a form of worship which is as insensate and absurd as it is degrading to our own manhood and citizenship. Nearly \$1,000,000 will be taken back to Europe by singers at the end of this season, all of whom would have been only too happy to get one-fourth—aye, one-sixth on the Continent for similar work. Give the American singer a chance.

And here it would be well to remind the musical public that Miss Anderson's instructor is a New York vocal teacher, Oscar Saenger. First studying with him two years, she went subsequently to Europe and on her return a year ago resumed her work with Mr. Saenger. This rounds off the argument; there is no necessity for further comment.

MR. FLOERSHEIM'S annual visit to Switzerland resulted this year, as his letter in this issue states, in an invitation from Mr. Paderewski to visit him at his home near Geneva. The two men are staunch personal friends and Mr. Paderewski stated to Mr. Floersheim that he did not propose to come to America this season; that he would, however, come for the season of 1899-1900 and then play the Steinway piano. This, to some extent, disposes of the rumor regarding Paderewski's proposed performances upon the Chickering piano, but it by no means signifies that there were no negotiations covering such a possibility. Mr. Paderewski may not have been acquainted with such negotiations, but his agents may have been, and this paper is justified in claiming such a possibility, for Mr. Paderewski repudiated a transaction made by his agents on a subject with which THE MUSICAL COURIER happens to be conversant. He may have been ignorant of both negotiations referred to, but a principal is responsible for the acts of his accredited agents, and when once this has been explained to Mr. Paderewski he may be able to take a different view of things. It is not a question as to which piano Mr. Paderewski plays when it is a question as to negotiation, for the latter is a living fact when it is so. If the Chickering house sent an agent to negotiate with an agent of Paderewski's and the latter agent entered upon negotiations, he and the Chickering agent stand on the same level and so do both principals, Mr. Paderewski and the Chickering house.

If, for instance, an agent of Mr. Paderewski, known as the accredited agent before and after the act, should agree to insert a supplement of Mr. Paderewski in this paper for a price fixed for such advertising, and Mr. Paderewski should repudiate

the contract, could he escape legally from the claim? If an agent of Chickering's negotiated with Mr. Paderewski's agent, successfully or unsuccessfully, would not the act of negotiating affect Mr. Paderewski as much as if an agent of his ordered a supplement portrait for this paper or a suite of rooms at the Windsor Hotel?

FROM the *Evening Sun*:

"The theatrical and operatic season in this city will be marked this year by an innovation as to the time of beginning the performances. The length of one play, adapted from the French, which is looked forward to with interest and curiosity, will necessitate the raising of the curtain considerably before 8 o'clock. At the Metropolitan Opera House some of the Wagner productions will have to begin at an earlier hour than usual. In each case the lover of the drama and the music fiend, who go for the sake of the show and not to see and be seen, will have to adapt their domestic arrangements to the situation. There are many persons of this sort in the community. In fact, they form the vast majority of the theatre and opera going class. It will be interesting to see how they will take to the new plan. Those who look on the opera and the theatre as simply an idle way of passing an evening, or who attend merely to call on their friends between the acts, may be considered as a negligible quantity so far as the present matter is concerned."

The *Evening Sun* then predicts the recurrence of that horror known as a midday dinner. The question at once arises; if you love music better than your belly—the Scriptures recount of them that make "gods of their bellies"—why then you will go at any hour set by the management. If, however, good eating and the magnetism of the table-d'hôte appeal to you more forcibly than Wagner, why, in the name of Gluttony, eat, drink, be merry and do not disturb the performance by your late arrival and somnolent gorged face!

#### WORCESTER FESTIVAL.

THIS year's Worcester Festival shows an improved financial result and has influenced the interested citizens to give more time and attention to the future music festivals in that city, which signifies higher artistic aims and purposes. The bases of these and similar festivals are the local choruses, and if sufficient attention is bestowed upon these bodies, which require annual readjustment, consisting of the elimination of worn voices and the addition of new and efficacious members, there must necessarily be improvement and musical progress.

Rehearsing becomes a prime necessity after the chorus material for the ensuing festival has been selected, and it would be well, if it can possibly be accomplished, to have a resident chorus conductor acting in harmony with the festival director, whoever the latter may be, to prepare the chorus for the final rehearsals. It will be necessary to have more than one weekly rehearsal toward the time when the festival is to take place, and the most stringent rules and discipline should be enforced as though the choral body consisted of professional material.

Unless thoroughly rehearsed no artistic effects whatsoever can ever be attained in any musical production, without which music in its reproductive sense is impossible. This paper has been insisting for years upon rehearsals on the part of our local orchestral bodies, and the low plane to which symphonic work in New York has fallen, as illustrated publicly in the effort to establish a permanent orchestra which will be enabled properly to rehearse, is an evidence that the paper's efforts are appreciated among those best able to judge. The performances of grand opera in this city will never reach an artistic altitude until the management learns that

opera, with its orchestra, chorus and singers, must be rehearsed. The rehearsals at the Metropolitan are merely perfunctory; hence the perfunctory performances. The individual foreign overpaid star knows his or her role and refuses to attend rehearsals except toward the time when a first performance is to take place, and therefore no ensemble rehearsals take place. One may as well attempt to steer the Oregon to Manila without a steering gear as to do justice to a role in opera without constant rehearsing with orchestra and chorus and associates in the work. No such rehearsing is done at the opera here, and we have therefore detestable orchestral and chorus work and no ensemble productions.

The festivals over the land are similarly handicapped, for there is an insufficiency of rehearsals, which are much more essential when the choruses are composed of amateurs than of professionals. The last Worcester Festival, the preceding festivals and other festivals besides those of Worcester all suffered from want of chorus rehearsing, and if success is to be attained this question of rehearsing must be promptly met and seriously attacked.

It is also essential that a compact orchestral force be engaged like that at the Worcester Festival, the orchestra at Worcester consisting chiefly of members of the Boston Symphony Orchestra, who are in the habit of playing together—playing ensemble. New works are indeed necessary (which, of course, implies rehearsing), and while "The Messiah," "The Elijah" and "The Creation" may prove excellent pecuniary speculations, if not devotional attractions, still there are many works necessarily neglected because of the preponderating influence of these old masterpieces. These also have the advantage of being known to the chorus singers, and for that very reason should not require so much time for preparation, leaving many evenings free for the rehearsals of new works, or at least new to many of the festival communities.

The festival director is a most important element, but it must be admitted that there is no large stock to select from. Under prevailing conditions the conductor having through residence a geographical advantage secures the engagement. The selection of soloists is also important, but is usually left to the board of directors, who incline in most cases toward foreigners if they wish to spend money lavishly and to Americans when they have no money in the treasury or hope for little. This is, next to rehearsing, the hardest nut to crack, but after a while THE MUSICAL COURIER'S reform campaign will have sufficiently penetrated all sections to put an end to the insane idea that foreigners only can sing the leading roles. At this Worcester Festival, just concluded, it was shown that an American débutante—Sara Anderson, of this borough—overtopped the foreigners who received \$100 for every \$10 she received, unless, indeed, she received only \$10, which is a possibility. Whatever she did receive was too little if she did not receive as much as the foreigners did.

Why not try American festivals at Springfield and at Worcester next year? With the greatest consideration possible we must say that they could not be very much poorer, artistically speaking, than some of the past festivals filled with foreign singers as soloists. It is worth trying simply as an artistic attempt. Unless our American singers are sustained in some directions they are bound to go to pieces. There is no reason why great artists, such as Patti (in her prime), Di Murska, Pappenheim, Lucca, Lehmann (in her prime), Sembrich, Melba, Jean de Reszké and others should not be heard here, but their salaries should be limited below the bankrupting line and their presence should not be used to import hundreds of mediocrities from Europe who bar out our native talent. The festivals are the occasions when Americans can secure their opportunities.

**NOTICE.**—The readers of this paper will be pleased to learn that the letters from Boston to THE MUSICAL COURIER will be written by Mr. Ben E. Woolf, the well-known music critic of the Hub. Mr. Woolf will begin with the issue of October 19, introducing his contributions with a criticism of the first performance this season of the Boston Symphony Orchestra, Wilhelm Gericke conductor, and thereafter send a letter each week embodying the leading musical features to be recorded from Boston.

Mr. Philip Hale, after an association with this paper extending over many years, will confine his work to the *Boston Journal* and the *Musical Record*, a monthly publication that is dependent upon his energy and erudition, both of which can be guaranteed by THE MUSICAL COURIER, based upon past experience.

#### HE IS A PHILADELPHIAN.

WE have maintained for a year or more that Mr. Walter Damrosch belonged to Philadelphia, and that his business interests were identified with the musical interests of the Quaker City. We are now confirmed in this belief by the following news that appeared in last Monday's *Times*, of Philadelphia. Of its truth there can be no doubt. Here it is:

After years of discussion and disappointments a long desired project for the musical enrichment of Philadelphia is in the way to be realized. A telegram from New York to the *Times* conveys this important information:

"Damrosch and orchestra guaranteed for forty concerts yearly in Philadelphia, by Mrs. —, for seven years, term to begin 1900."

The name of the lady who appears as the pioneer mover in this enterprise is very well known here, and will doubtless suggest itself to the musical reader; but in her absence from the city it is proper that it should not be printed without her authorization. The information is given by the *Times*, however, upon sufficient authority, and the details of this very important engagement will quickly follow.

Now that the Philadelphia Higginson is to be one of the most prominent and cultivated musical amateurs of the city there will doubtless be many who will be anxious to figure in the enterprise, but it is quite safe to say that she is thoroughly competent to carry the scheme to a more successful issue than anyone else who has as yet undertaken the establishment of a permanent orchestra in Philadelphia. The gallantry of the age will readily reconcile the male population to this prominent duty of citizenship which has been grasped by the generous hand of a woman, especially as under any circumstances other than the most extraordinary a yearly deficit is almost inevitable; but there is a larger and yearly increasing attendance upon orchestral concerts, and having from a popular, business and social point of view the right person at the head of the undertaking, who starts out with the full intention of giving the scheme a thorough trial, it is safe to presume that the organization will be self-supporting long before the expiration of seven years. It devolves upon the musical lovers of the city, amateur as well as professional, to aid toward this end by every means within their individual power.

Perhaps the lady's name is Robinson. There is a wealthy Mrs. Robinson, of Philadelphia, who is devoted to music. We extend our heartiest congratulations to Mr. Damrosch, of Philadelphia.

#### "ARTISTS" ADMITTED.

WE republish from the *Evening Post* of September 30 the following news and interpretation of the statute admitting foreign artists into this country:

By the decision of the Treasury Department at Washington yesterday the question of what constitutes a musical artist, so far as the immigration laws are concerned, is apparently settled. The question came up in the case of Fehrer Poldi and nine other Hungarian musicians, who came here under contract to the Eden Musée, and have been detained at the Barge Office for nearly two weeks, and ordered deported by the Board of Inquiry as coming in violation of the contract labor law. The detention of the musicians was brought about by President Bremer of the Musical Union. The various hearings occupied five



days, and after refusing to consider expert testimony that the detained men were artists, or to hear them play, the board arbitrarily ordered them deported.

Theron Davis, attorney for the Eden Musée Company, immediately appealed the case to the Treasury Department at Washington. Acting Secretary of the Treasury Spaulding heard the arguments on appeal yesterday, and considered the briefs and voluminous testimony. In overruling the decision of the Board of Inquiry and ordering the men admitted as artists, Acting Secretary Spaulding said that he had patiently investigated the matter, and consulted many authorities as well as the law governing such cases. "If I ever entertained a doubt on the subject," said he, "it was dispelled when I studied the word artist. Section 5 of the act, approved February 25, 1885, excepts artists from the provision of the act, as follows: 'Nor shall the provision of this act apply to professional actors, artists, lecturers, or singers.' An artist is defined as one who professes and practices an art in which science and taste preside over the manual execution. The term is particularly applied to painters, sculptors, musicians, singers and actors. One has taken up the vocation of music as a life calling is an artist, and also a member of a recognized profession, and coming to the United States as alien, under contract made abroad, to follow his profession in this country, would seem to land under the exceptions to the statute. If this law is not right an appeal to Congress rather than this Department is necessary."

Mr. Davis, who returned from Washington this morning, immediately secured the release of the musicians from the Barge Office, where they had been detained.

There is reason for assuming that some effort will be made to get a more definite form of interpretation of this statute. There certainly is a difference between a band of Hungarian rhapsodists, most of whom cannot read a bar of music, and a band of musicians like the orchestra Nikisch proposes to bring over next spring. Every musician is not by profession an artist, although he may be a professional musician; he may be earning his livelihood as a musician. Artist is a comprehensive term in one sense, and a very limited figure of speech in another sense. The president of the Musical Union is a musician, but it has never yet been asserted that he is an artist; he is a clerk in one of the municipal courts—that is Bremer, the musician, can be a court clerk, and so can another musician be an artist, but it does not necessarily follow.

### FASHIONABLE MUSIC.

THERE was a time when music was a seasonable matter. Year in and year out certain composers were played at certain times, and in the mind of music lovers Christmas was mildly associated with Händel, Mozart with Easter, Beethoven for the fall and winter, Haydn and Mendelssohn for the spring. New York for some years went to Brighton Beach for its Wagner, and that, too, in blazing summer time.

But music to-day has become a matter of fashion. Certain composers enjoy a vogue for a certain time and then are dropped into the tomb of neglect. To-day what has become of the Haydn symphony? How many, if any symphonies of Haydn, were played last season in this city? Yet Haydn is not a negligible quantity. His music is charming, is gay, and its form and lightness would be an excellent prophylactic for the feverish, sullen and highly-spiced emotional music of to-day. But Haydn is all but banished and will remain in exile until there is a Haydn craze, which is to happen next month or in the next century.

Mozart, thanks to the Munich revivals, has had more chance than his musical papa. We occasionally hear a Mozart symphony, and exclaim in print or speech "how lovely, how limpid and how sunny!" and soon forget all about it. Divested of the cant that smears the name and fame of Mozart, there really are but few works of his we can tolerate. "A masterpiece is his 'Requiem,'" you cry, and pray how often do we hear this masterpiece? About as often as a Haydn piano sonata.

Beethoven is holding his own fairly well. We say "fairly well" because the grand process of elimination has begun with his early music. The first, the

second, the fourth, the sixth and the eighth symphonies, where are they? The answer is: In all well appointed conservatories these missing symphonies are frequently heard in four and eight hand piano transcriptions. The Mozart piano sonata is still popular with pedagogues.

Mendelssohn is such an "awful example" of neglect that his case is hardly worth dilating upon. His piano music, much of it of great value, graceful and interesting as it is, has been sneered from off the program of the piano reciter. This is a pity, for as far as form is concerned Mendelssohn is the superior of Liszt and Schumann. We should not be surprised to see a Mendelssohn revival when the mists and egotisms of the romantic movement have passed.

And they have passed, for where is Robert Schumann to-day? Compare his status with that of Brahms or Richard Strauss, to take two widely opposed talents. We say "immortal" of Beethoven's fifth symphony, and dub Schumann a genius, yet the Schumann symphony is not heard enough, and Beethoven, too, might be played oftener.

The musical *zeitgeist* is inexorable and such fine works as Mendelssohn's "Hebrides" overture and Raff's "Im Walde" symphony seem to have vanished forever.

Why?

Simply because no public is so fickle as the musical public, and we say this in the teeth of the belief that new music has great difficulty in being heard. We believe in program novelties—every orchestral concert should provide at least one—but surely there is much that is neglected, much that would beam with novelty if exhumed. Why is Spohr given over to the occasional violin virtuoso? Has Schubert written but two symphonies, the two in C and B minor respectively? Where have fled the Schubert piano sonatas? Who plays them, even in private, and worse still, why is the chivalric Weber so neglected? He has written other overtures besides the "Oberon" and "Freischütz," while his hackneyed concertstück for piano is a far inferior work to the noble sonata in A flat. Who plays the A flat sonata? Rosenthal occasionally gives us an excerpt, and De Pachmann played the "Momento Capriccioso" in etude fashion.

And is Raff on the shelf for eternity? Ah, what a story could be written of the limbo of dead music!

The early Chopin is dead, as dead as the early Schumann. Of Schumann the fantasia and the symphonic studies hold the concert platform to the exclusion of other interesting compositions. The early Wagner is not held in high esteem by your true Wagnerite. We might give an interminable catalogue of defunct worthies from Alkan to Zarembski if we had the space. It looks as if Brahms was to have his day, and Liszt—the Liszt of the artificial productions, such as the rhapsodies and the operatic fantasias—was to be shelved. The Liszt of the B minor sonata, the "Faust" symphony and the "Graner" mass will not die for a long time.

The fact is music is mortal as its makers. Bach and Beethoven will live as long as the tone art exists, but who dare add to these two a third name? Some say Wagner, but knowing the early mortality of all operatic compositions we may not make any predictions. Palestrina is acclaimed an equal of Bach and Beethoven, but his audience is limited and it is doubtful if he has the universality of the two Germans. Mozart stands nearer for a type of the universal. Think of "Don Giovanni," think of the symphonies and quartets!

We are now in the grasp of the *zeitgeist*, which is emotional if anything. The romantics have had their day and are almost too deeply buried for exhumation. Witness the case of Berlioz. Tchaikowsky, Liszt, Wagner, Strauss, Bruckner—in a limited degree—are our gods. Their realism, their morbidities, their extravagances, their marvelous

technical ability and passion, touch our nerves, bruised by tense living and rapid thinking. Such bites—it does not appeal to the logic and it will have its day. Then, who knows but that the classics may suffer a revival and a Hummel symphony become the rage? Why not? We have had a Mascagni craze, and about the same time "Trilby" was exhibiting her pathetic toes to a sentimental public with chiropodistical tendencies. Better Hummel than Mascagni, better the formal sterilities of Alexander Pope than the sentimental rubbish of T. Hall Caine!

Revivals are all the fashion. Marschner is being resurrected in Germany and Purcell is put in a niche and worshipped in England. Every musical dog has his day, so let us not despair. The long recurring wave will always throw up some forgotten composer, and as time is long and art very short no one of merit will be neglected. Rubinstein is to-day buried fathoms deep, but he will float to the surface again and be duly accorded his apotheosis.

As for the American composer—but that is decidedly another and a more stirring tale!

### TAUSIG REDIVIVUS.

T AUSIG *Redivivus*! That was said of Moriz Rosenthal by a keen critic, a critic who was at once a friend and admirer of the great Tausig. What particularly struck this music lover in Rosenthal's case is the superb technical control of the keyboard allied with a passion that is at once potent and controlled. Tausig's was the perfection of pianistic artist was objective playing in its broadest sense. Rosenthal's performances have that same unique quality. His technic knows no limits, yet it is absolutely subordinated to the expression of the musical idea. Of sensationalism there was no trace in Tausig and there is none in Rosenthal's work. There are other points of resemblance between the two artists. Rosenthal has much of Tausig's keen intellectual spirit and wonderful assimilative capacity. Rosenthal stands for the type of the modern piano virtuoso, the man of advanced ideals, of liberal culture, a scholar, a gentleman, as well as an artist. His playing reflects his many-sided nature. It is chivalric, heroic, tender, glowing, passionate, witty, intellectual, graceful and profoundly poetic. It must not be forgotten that when Moriz Rosenthal reads a Beethoven sonata, concerto or a Bach fugue there is a depth of philosophical thought revealed, just as in the brilliant pattern of Liszt and Chopin's music he gives the picture its due tints. There is, too, a sense of richness, of fullness, in his interpretations. His visit this month will be a sensation. Rosenthal is veritably Tausig *redivivus*.

### Pratt's Lecture.

S. G. Pratt will deliver a lecture and with it a recital at Hardman Hall next Saturday on "Harmony Practically Applied to the Pianoforte." It will be on entirely new lines.

### Mary Louise Clary.

Mary Louise Clary, the contralto, started from New York last Saturday afternoon to begin her tour under the auspices of the Redpath Bureau. The company will be in Ohio during the first part of this month, appearing in nearly all the important cities.

### Shannah Cummings.

Miss Shannah Cummings has been booked, among other important engagements, for "The Messiah" with the Choral Society, of Washington, D. C. She will appear in company with such artists as Ericsson Bushnell and is bound to become a great favorite in the Capital City.

### Louis V. Saar.

Louis V. Saar, composer and instructor on theoretical branches, has arrived on the S. S. Augusta Victoria after a well spent vacation of four months in Germany. He has resumed his work at the College of Music (Alexander Lambert, director), and at his new studio at Steinway Hall. Mr. Saar has recently composed several Lieder and piano pieces, which will be published by Schirmer and Arthur P. Schmidt.



FRYDERYK SZOPEN AND HIS BOSWELLS.

**F**RYDERYK SZOPEN—thus Szulc and Karasowski write the name of Poland's great composer—has had varying fortunes with his biographers. He has been much written about, and aged persons who never saw him have published glib memoirs of him. He has been misunderstood and beslavered with uncritical praise, and his friends and pupils have in most cases proved to be his excellent enemies. Chopin to-day enjoys an unhealthy vogue and the fame of him is apt to prove his undoing. A fellow of formidable passions, of dramatic vigor, a man of heroic brain, the woman in his nature and the idolatry of women wove a feminine aureole about his distinguished head, and so he bids fair to go down to posterity the very portrait of a hysterical, jaded, morbid lollipop and invalid.

But Chopin was all this and something more.

Where is the true Chopin to be found? If you have a pretty fancy for musical psychologizing you will answer that in his music may be discovered the true Chopin, and in no book, pamphlet or pedantic exegesis.

And you are half right.

If you believe in biographies there is Niecks'—Niecks who combed creation clean for petty facts and large instances, and his two bulky volumes are at once the delight and despair of all Chopinists.

Last summer I gave myself over to Chopin and his weaving musical magic. This was to wipe out the last vestige of the passion for Brahms which consumed the summer before. But it failed to convert me to Mr. Finck's side of the Brahms question and only confirmed, hammered in and riveted my admiration, love and passion for Chopin. I secured various editions. I read Scholtz and the several editors of the Breitkopf & Härtel edition and enjoyed Theodor Kullak's remarks appended to his edition. In Mikuli I found much to praise and wonder at—there the rubato flourishes like the green bay tree—and indorsed the sympathetic and sane editing of Karl Klindworth, which comes nearer to being a definitive edition than any of them. Von Bülow's version of the studies is partly amusing and partly impertinent—while I carefully avoided all French editions. The French understand Chopin to a limited degree, and they worship in him the qualities that were almost fatal to his genius.

I never heard a French pianist give an adequate interpretation to Chopin's masterworks. If the Germans treat him in a dull, clumsy and brutal manner, the Frenchman irritates you by his flippancy, his nimble, colorless fingers and the utter absence of poetic divination. Without Slavic blood in your veins you may not hope to play Chopin, and all Polish pianists do not understand him. It has been neatly said that Chopin was a Pole, but that all Poles are not Chopin.

Here is a list of the books I read on the subject of Chopin: "Frederick Chopin as a Man and Musician," Frederick Niecks; "Chopin and Other Musical Essays," Henry T. Finck; "Frederick Chopin," Franz Liszt; "Life and Letters of Frederick Chopin," Moritz Karasowski; "The Works of Frederic Chopin and their Proper Interpretation," translated from the Polish of Jean Kleczynski by Alfred Whettingham; "Musical Studies,"

Franz Hueffer; "George Sand," Bertha Thomas; "Letters from Majorca," Charles Wood; "Frederick Chopin," Joseph Bennett; "Histoire de ma vie" and "Correspondence," George Sand; "Frédéric Chopin, La vie et ses œuvres," Mme. A. Audley; "Les Trois Romans de Frédéric Chopin," Count Wodinski; "F. Chopin, Essai de Critique Musicale," H. Barbadette; "Les Musiciens Polonais," Albert Sowinski; "Frederick François Chopin," by Charles Welleby, and the other day while rummaging through Scribner's large musical library I found a tiny book called "Chopin," which proved to be extracts from George Sand's "A Winter in Majorca" and familiar material. Then there are fugitive articles almost innumerable, and I have read with interest John Van Cleve's account of the talk he had with Frederic Steinbrecher, a resident pianist of Cincinnati, and a pupil of Chopin, probably the only one on this continent—that is if he still lives. Knowing Georges Mathias, of Paris, I learned from this venerable pupil of the master many details that have since been published in brochure. We have all met the man who knew the man who shook the hand of Chopin. He is not always trustworthy, but every stone cast on the Chopin cairn adds to its stature and the legend grows with the years—grows amazingly.

The Chopin literature that may be exhumed from the files of THE MUSICAL COURIER for the past eighteen years is remarkable. I have not failed to avail myself of all this. Then there is M. A. Szulc's "Fryderyk Szopen," which I have never seen, and if I had could not read. The fantastic sketches of Elise Polko must not be forgotten, nor the capital study by Louis Ehlert, the latter being most discriminating. Consider, too, the passing references to Chopin in the Liszt, Mendelssohn, Hiller, Heller and Moscheles letters! That loquacious but interesting gossip, De Lenz, has recorded his experiences with Chopin, for he bore to him a letter from Liszt. But use the critical saltcellar in reading De Lenz. His "Trois Styles de Beethoven" is neither a veracious nor yet a sound book. De Lenz dearly loved a pianist. He was a snob musical in a florid state of culture, and the soul of Thackeray would have hungered to transfix him on the barb of his undying prose. He was a musical tuft hunter of huge proportions and had spasms over Liszt, Karl Tausig and Henselt. Chopin he handles rather cautiously. The Slavic instinct in Chopin set tinkling in his brain the little bells of suspicion. He sensed at once the object of the Russian's visit, so he was almost vitriolic with him and ironical when he played. De Lenz never forgave Chopin, so he etches him with an acid touch, and we all are the richer for it. The unvarying treacle that he pours over the figures of the other three piano artists obliterates completely their outline. The disagreeable always prompts the truth.

Still another contribution to Chopin literature will be Mr. Krehbiel's in his forthcoming volume on the "Pianoforte." I have read extracts, thanks to Mr. Vance Thompson, from the book of that extraordinary character Stanislaw Przybyszewski, called "The Psychology of the Individual," and devoted for the most part to Chopin, Nietzsche and Ola Hanssen and her woman emancipation rubbish. The gentleman whose consonantal name taxes the type fonts is now in prison. Too much individuality and too much cognac turned his brain and the Berlin police did the rest. He is said to be a pianist, *hors ligne*, and plays with remorseless acerbity the Polonaise in F sharp minor. Indeed he has considered the pathological side of this powerful work and with acuity has touched upon its revelations of Chopin's stormy soul.

Unlike Frederick Niecks, I have not had the pleasure of visiting Chopin's pupils, Madame Dubois, née Camille O'Meara; Madame Rubio, née Vera de Kologrivof; Mlle. Gavard; Madame Streicher, née Friederike Müller; Adolph Gutmann, Brinley Richards and Lindsay Sloper. M.

Mathias I know. Niecks met and talked about Chopin with Liszt, Ferdinand Hiller, Franchomme, the cellist, a most valuable friend; Charles Valentin Alkan, Stephen Heller, Edouard Wolff, Charles Halle, G. A. Osborne, T. Kwiatkowski, who painted, according to Niecks, the best portrait of Chopin; Prof. A. Chadzko, Leonard Niedzwiecki, Jenny Lind Goldsmidt, J. A. Hipkins and Dr. and Mrs. Lyschinski. Little wonder then that Professor Niecks—whom I met at Bayreuth in 1896—has given us two books stuffed with Chopin and two books of the greatest value to Chopin students, because of the material collected and sifted. That Niecks has succeeded in building up, recreating for us a veracious portrait of his hero, I cannot truthfully say. He has refined upon Karasowski, but the latter at least has put the Chopin-loving world forever in his debt. The letters of Chopin were first published by Karasowski, and they are of the utmost importance, genuine human documents. Chopin was not a voluble correspondent. The Liszt story that he would traverse Paris to answer a dinner invitation may be true of his later years, but the young Chopin was gay and wrote gay, chatty letters to his parents and friends. What we lost by the destruction at Warsaw of the Paris correspondence we may never know. That it would divulge much of the George Sand episode is doubtful. Chopin, while not a strict Catholic, was a devout believer, and knowing his mother's piety he naturally tried to conceal the Sand affair. He probably would have agreed with Mr. George Moore that when a Roman Catholic abandons his religion the motive is always a woman. Notwithstanding, the Paris-Warsaw letters would have proved a mine of gold. The Chopin correspondence extant has done more to expel the popular phantom born of the vapors in Liszt's brain than anything else. They are neither so witty, so cultivated as Mendelssohn's, nor so profound, rough and pessimistic as Beethoven's, nor yet so gay and naive as Mozart's letters, but they reveal a young man of exaggerated sensibility, of good heart, of a fine sense of humor and of much common sense. Culture, in the modern sense, Chopin had not. His was not the intellectual temperament. Music was for him the eternal solvent; the threshing out of musical aesthetics, the tedious argumentations—in a word, the polemical side of his art he never relished. He was no propagandist. He disliked controversy and its breeding of bad manners. Chopin was a genius, but a gentleman. The combination is rare. External life was for him a question of good form, and unlike those artists who concern themselves to the degree of madness with questions of form and diction, only to let loose the check reins of morals and manners in real life, Chopin set a high price on outward behavior. He broke with Liszt, as Niecks hints, because Liszt brought a lady to his apartment during his absence. He could forgive Liszt's impertinent emendations to his ballades and mazourkas, but he never forgave a breach of courtesy. This is a big spoon for the Chopin hunter.

The something inexplicable to Western imaginations in Chopin's playing and music, which Liszt so elaborately explains with his definition of *Zal*, is nothing but the hopeless antimonianism of the East and the West. The touch of the Asiatic in Chopin, tempered by French blood and subjected to the attrition of Parisian drawing rooms, will never be quite clear to us. It peeps out in his mazourkas and in the savage splendor of his F sharp minor polonaise. It lurks in the C sharp minor nocturne and runs riot in the last C minor study. It is not the febrile rage of the Gaul nor the Berserker madness of the Teuton and Anglo-Saxon. It is something infinitely more desperate, more despairing. The pessimism of the East is in it, also its languorous and scented voluptuousness. His music, rich, exuberant, exhaling the scent of tuberose and honeysuckle, is too overpowering if transposed to the violin, voice or orchestra. It is so perfectly piano



music that its very structure, as well as atmosphere, undergoes a change when taken away from that instrument. True it is that Chopin did not think so profoundly as Beethoven, but there are compensating clauses in his music. Its exquisite adaptability to the medium for which his music was created is no mean achievement, while the merging of matter and manner is so perfect as to put even Beethoven to shame.

Walter Pater has pronounced in his essay "The School of Giorgione" that music is the archetype of all the arts, the final court of appeal, that "it is the art of music which most completely realizes this artistic ideal, this perfect identification of form and matter." Judged by this Chopin's music—some of his music—is perfect. He says wonderful things in a wonderful way, and in his master eloquence his voice pierces the mist that hangs so heavily about the base of the Bach and Beethoven peaks. It is not always a sonorous voice, but it is singularly fine, sweet and penetrating. Chopin is a dreamer of dreams and not a bard, but when the sword leaps from the scabbard—and O, the charm of its design!—the ring of steel is the warrior's, the voice is the voice of a man mad with patriotic passion, the shy, feminine soul is completely withdrawn. What a Chopin is this! Think of the A flat polonaise, the ones in C minor, in F sharp minor, and the Fantasia-Polonaise, with its triumphant climacteric *tutti*! Where have fled the tender, confiding, morbid voices of the twilight, the opium-haunted twilight? A man panoplied in shining metallic armor, with closed casque, charges the enemy and routs it, while the song of triumph mounts deliriously to his brains. No! no! Chopin is not for the musical Young Person. He can be very terrible and morbid and he is not often tonic and cheering.

"It is the mistake of much popular criticism," writes Pater, "to regard poetry, music and painting—all the various products of art—as but translations into different languages of one and the same fixed quantity of imaginative thought supplemented by certain technical qualities of color in painting, of sound in music, of rhythmical words in poetry. In this way the sensuous element in art, and with it almost everything in art that is essentially artistic, is made a matter of indifference; and a clear apprehension of the opposite principle—that the sensuous material of each art brings with it a special phase of beauty, untranslatable into the forms of any other, an order of impressions distinct in kind—is the beginning of all true æsthetic criticism."

This especially applies to Chopin. His music may not—despite its canonic classicism—conform to the standards of the art of Bach and Beethoven, but apart from its message its very externals are marvelous. Delicate in linear perspective, logical in architectonic, its color is its chief charm. Too much has been written of the Polish element in this music. Chopin is great despite his nationality. His is not niap music, like Grieg's. It is Polish and something more. He was first a musician and then a Pole. I suspect that too much patriotism is read into his music by impressionable writers. The "Thaddeus of Warsaw" pose is dead in literature, but it has survived in all its native pulchritude in the biographies of Chopin. Liszt is to blame for

this in his sweet caramel book about Chopin, a true Liszt rhapsody, which George Sand pronounced "*un peu exubérante*." Let us once and for all rid ourselves of the dawdling *poseur* of Liszt, and on the other side avoid the neat, prim, rare roast beef portrait drawn by Joseph Bennet. Karasowski, in a frantic endeavor to escape Liszt's Camille of the keyboard, with his violets, his tears and tuberculosis, created a bull-necked athlete, who almost played Polish cricket and had aspirations toward the prize ring. As you read Karasowski you expect to come upon the announcement that "Fred Chopin, the Warsaw Pet, had encountered and vanquished the Game Chicken of Buda-Pesth."

Chopin's heroism was emotional, not muscular.

Jean Kleczynski's book is pedagogic and throws little light on the tradition of Chopin's execution. The true Chopin tradition is lost. If he returned to-day and played in public we would not accept him. However, he builded better than he knew. His works are for stronger fingers than his, and yet I have heard but four pianists interpret the various moods of his music. Rafael Joseffy, Ignace Paderewski, Annette Essipoff—the only woman whose Chopin playing I listened to with pleasure—and of course the incomparable De Pachmann. This *Chopin* can play certain of Chopin's compositions in an unapproachable fashion, and I am quite in sympathy with the judgment of the Chopin pupils who heard Rubinstein's interpretations and said:

"C'est ne pas ça!" they said, and they were right, for the trumpet tone and victorious attack of the great Russian could not be transposed to Chopin's key of melancholic bravery.

Mr. Finck is an ardent worshiper at the shrine, and in the Willeby book, the latest of the Chopin lives, there is nothing new and there is much that is misleading, especially the arbitrary and half-baked judgments. The last etude of opus 25 is pronounced weak! It really is a masterpiece among masterpieces. Other critical blunders are not worth haggling over. The great Chopin, the new Chopin that we Chopin idolaters believe will endure, is not the Chopin of the valse, of the nocturnes—interesting as they are—nor of the tricksy, impish mazourkas. We swear by the F minor fantasy, the barcarolle, the F sharp minor, the fantasia-polonaises, including the one in E flat minor. We think that no more inspired pages have been written than the D minor, the F minor and the B flat minor preludes, and are speechless before the F minor ballade and the E flat minor scherzo—the one in the B flat minor sonata and the C sharp minor scherzo. These, only to mention a few, are the quintessence of Chopinism; the rest are popular, banal and of historical interest only.

The most complete and satisfying story I have ever read of Chopin is by W. H. Hadow and published in his "Studies in Modern Music."

The real Chopin life has yet to be written, a life that shall embrace his moral and physical natures, that will not shirk his marked abnormalities of vision, of conduct, and will not bow down before that agreeable fetish of sawdust and molasses called Frédéric Chopin, and created by silly sentimentalists and rose-leaf poets. Chopin, with all his imperfections full blown; Chopin, with his consummate genius for giving pain as well as taking pains;

Chopin, the wonder worker, is a fruitful and unexploited subject for the devout biographer.

JAMES HUNEKER.

### Is the Virgil Clavier Method Similar to That of Deppe?

Editors the Musical Courier:

IN the interest of the Deppe-Virgil controversy perhaps you will kindly print an extract from a letter just received by me from Frl. Elise Timm, of Hamburg (the intimate friend of Deppe and the best living teacher of his method), and also the printed account she incloses of an interview that appeared in a London paper in October, 1897, with Miss Nellie Chaplin, a highly successful pianist and teacher in London, who studied first with Frl. Timm and later with Mr. Virgil. Respectfully,

AMY FAY.

September 26.

Frl. Timm writes as follows:

"I have just returned from England, whither, of late, I am in the habit of going for two or three months every year, especially to Manchester, Stockport and Bradford where I instruct piano teachers of both sexes and show them how to train their pupils. Fannie Warburg, now Mrs. Gustave Behrens, lives in Manchester, and is the mother of five boys. She still plays beautifully, and both she and her whole circle of friends are devoted to Deppe. Her husband, aided by Brodsky, of Leipsic, founded the college of music there, of which Brodsky is president.

"In Manchester, therefore, the Virgil Clavier did not have much success, but in London it is very generally used.

"I have studied both volumes of Virgil's Clavier method, and for Deppe's scholars there is nothing new in either of them, and I say we Deppe pupils don't need Virgil. At the same time it cannot be denied that he has put his book very cleverly together. If you formerly explained Deppe's ideas to Virgil the whole thing is perfectly clear, and I quite understand the similarity of the two methods. It might be well for you to write to Miss Nellie Chaplin, of London, and tell her about it. I inclose an interview with her which appeared last year in print. She studied the Deppe method with me, but afterward went over to Virgil and now mixes up Deppe and Virgil most beautifully. I heard her scholars play in London. They all play neatly and smoothly, but all just alike, whether they are six or twenty-six years old.

"The Practice Clavier is an excellent thing for apartment houses and for musical conservatories in general, but it does not suffice for the highest type of piano playing, and for the development of the peculiarly beautiful deep and singing quality of tone taught by Deppe it certainly is not adapted.

(Signed)

"ELISE TIMM."

"35 Kirchen Allée, Hamburg"

GIRLS WHO HAVE GOT ON.

II.—MISS NELLIE CHAPLIN.

Any departure from the usually tedious routine of musical education cannot fail to be warmly welcomed by all who are interested in the divine art, more especially when that departure aims at providing a more thorough technical training than is common in this country. Such a system seems to have been found in what is known as the "Virgil Clavier Method," which is rapidly gaining new disciples in New England, and it is with a view to learning something of this royal road to piano playing that I called one afternoon on Miss Nellie Chaplin, one of its most successful exponents, at her home in the Marylebone road.

I am ushered into a charming apartment, built out at the back of the house, whose contents proclaim it the music room, for, besides the piano, I noticed the new instrument, the Practice Clavier, and a technic table, upon which the pupil first learns the proper position of the hands, their correct movements, &c.

Miss Chaplin introduces me to her two clever sisters—Mabel, the cellist, and Kate, the violinist, who has just returned from Brussels with glowing encomiums from her master, Ysaye—and over the confidence inspiring cup of tea, accedes to my request for some details of her extraordinarily successful career, and of the system upon which she works.

"There is not very much to tell about myself," my hostess begins, "my early training I received under Dr. Wylde at the London Academy, where I won the silver and gold medals, and was also awarded one by the Society of Arts

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given at that time to the best pianist of the year at the Academy. Madame Pachmann was one of my fellow pupils there."

"What induced you to adopt the new system of tuition?"  
"When I commenced teaching I felt that something was lacking in the manner in which musical groundwork was taught, and having heard of the Deppe system, then much talked of in Germany, I went to Hamburg and took lessons with Fräulein Timm, who was also Emil Sauer's instructress. In this method I found what I had been seeking."

"Is the Virgil Clavier method similar to that of Deppe?"  
"Well the aims and principles of both are identical, although the details frequently differ. Deppe never wrote exercises of any kind. Virgil, however, supplied this want by writing a regular course of technical exercises which embraces a complete piano technic. I adopted the Clavier after hearing a very interesting lecture from the latter, and also after listening, on the same occasion, to the splendid playing of the scales by Miss Julie Geyer, who had been taught on this system."

Here my hostess explains the working of the Clavier by means of which a perfect touch is induced.

"I believe that chord playing is one of the chief characteristics of the Deppe method?" I suggest.

"Yes, and so it is with Virgil. \* \* \* My own experience of the Clavier is that it is invaluable both in my playing and in teaching."

"You have been very successful as a teacher?"

"Oh, yes, I think so," is the reply. "I have upward of fifty pupils, and work very hard; not that I consider that a virtue. I am fond of work and also of all my little beginners, who take the greatest interest in their technical work."

"You have had the honor of playing before Her Majesty, have you not?"

"Yes, my sister Kate and I went down to Osborne and played several things to the Queen, who was most kind to both of us, saying very complimentary words to Kate, whose accompanist I was. Her Majesty afterward sent us each a beautiful brooch."

As regards her preference for pianists of the day, Miss Chaplin places in the first rank Paderewski, Emil Sauer and Eugen d'Albert. "By the way, Sauer recently did me the honor of coming here and of hearing some of my pupils play. Being, as I said before, a Deppe pupil, he was much interested in my work, and afterwards wrote me a most flattering letter, which I must show you."—Home Notes, London.

#### Plunket Greene.

THE announcement that the distinguished English basso, Plunket Greene, is to visit America during the coming season will be received with much pleasure by critics and public generally, and more especially by an extensive constituency of warm admirers. Since his last appearance here two seasons ago Plunket Greene has been increasing his reputation and prestige in the Old World. With success not confined to Great Britain, he has won a most appreciative reception in Berlin, of all places difficult to a purely English singer. The Berlin critics and the Berlin public were delighted with his renditions of Schumann's and the older Teuton ballads. In England the ovations Greene received at the great festivals, where in most cases he undertook the principal male parts, are now matters of record. In the illustration of classical balladry Plunket Greene now stands easily the first of Saxon singers. He seeks to enlarge the realm of ballad music and to depict the transitions of composition by the exposition of historic ballads of other times and climes, and to add to the interest of the purely musical expression by the interest of tradition and lore. In this department to his gifts of quality and tone, of ease and versatility of style, and an exceptional magnetism, he adds a mastery of declamation.

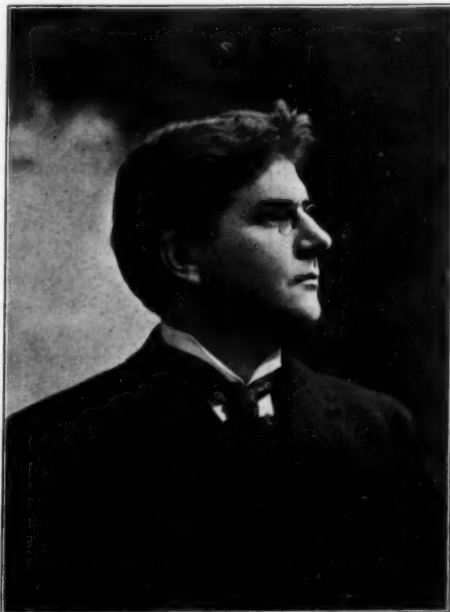
While the majority of Plunket Greene's appearances will be in recital, he will devote considerable attention to oratorio. It is hoped that he may be heard in "Job," which was written especially for him by Dr. Hubert Parry, and a part which he has rendered famous.

Mr. Greene will arrive in New York shortly after the New Year and will spend the months of January, February and March here. Communications in regard to him should be addressed to Stewart Houston, care Morris Reno, 144 West Seventy-fourth street, New York.

#### William Lavin.

WILLIAM LAVIN, who will make his first appearance with the Castle Square Opera Company next week as Rhadames in "Aida," was prominent last season in connection with Madame Sembrich, whom he supported in concerts at the Metropolitan Opera House and in the "Barber of Seville" at the Waldorf-Astoria.

Unlike some singers, who, having won triumphs abroad, are willing to expatriate themselves, Mr. Lavin is an American in every fibre of his being. His first experience as a soloist was made in the choir of a prominent church in Detroit. Afterward he went to Italy, where he studied with Vannuccini, the famous voice builder of Florence.



WILLIAM LAVIN.

Upon her return to America he became a member of the Juch Opera Company, and toured with that organization all over the United States. He also did much singing in oratorio in the larger cities. Mr. Lavin returned to Europe and resumed his study with Vannuccini, and later took a course under Julianne, of Paris. Having completed his studies he sang in opera in Germany, visiting Berlin, Stettin, Würzburg and Vienna, and winning the commendation of critics because of his artistic singing and acting. He assumed the leading tenor roles in "Lucia," "La Traviata," "Rigoletto," "Faust" and "Aida."

Mr. Lavin returned to America in 1897, and made his New York appearance at the Metropolitan Opera House, replacing Cremonini in the performance of the "Stabat Mater," which enlisted the services of Pol Plançon, Clementine de Vere and Eugenia Mantelli. Last spring Mr. Lavin accompanied the Boston Symphony Orchestra on its festival tour.

Touching Mr. Lavin's appearance in a concert in the Metropolitan Opera House, Hamilton Ormsbee wrote this in the Brooklyn Eagle:

The closing Sunday night concert at the opera house last night was densely crowded and had one pleasant surprise. Almost all the program was familiar, the principal number being Rossini's "Stabat Mater." But in that music William Lavin, who recently returned from Europe, took the place of Cremonini, and sang with such beauty of tone and power as have only been heard in the opera house this year when Jean de Reszké has sung. Mr. Lavin's voice

has the true tenor quality, and it has developed until it fills the big opera house without strain and without impairing the beauty of his tone production, which has become that of a finished artist. He sang all the tenor music with taste and he held B flats, and the D flat in the closing cadenza of the "Cujus Animam" had a ringing quality which would have made a sensation on an opera night. If Mr. Lavin can act even a little bit, it is a great pity he can't get a chance to sing "Faust," for the opera house needs at least one good supplementary tenor.

With regard to Mr. Lavin's début in the Berlin Royal Opera House, Otto Floersheim wrote:

The début of our American tenor, William Lavin, at the Berlin Royal Opera House, took place a week ago today, on April 21, in the part of Edgardo, in Donizetti's time-worn opera, "Lucia," and I am happy to say that it passed off with much credit to our popular tenor. He possesses an unusually sympathetic voice of large range and equal register, combined with a splendid school, and, last, but not least, natural histrionic talent. In the malediction scene the voice rang with great dramatic verve and fire, and in the death scene Mr. Lavin impressed his hearers with a rousing display of warmth and tenderness, and gave an example of pure legato singing not often heard nowadays. The audience showed their appreciation of his efforts in sincere applause, and the critics predict good things for the future, as the translation of the notices will show.

Mr. Lavin has already sung the part of Rhadames in Italian, French and German, and now he is to give it in English. To be able to sing in four languages is an accomplishment of which any artist should be proud.

Mme. Sembrich was deeply interested in Mr. Lavin and made overtures for him to accompany her on a starring tour through Italy last spring, but he was compelled to reject the offer.

During the present season Mr. Lavin will sing in "Romeo and Juliet," "Rigoletto," "Carmen," "Il Trovatore," "Faust" and other grand operas scheduled for presentation.

#### Miss Martha Burmeister.

Miss Martha Burmeister, from Hamburg, Germany, has come to New York city to remain with her brother, Richard Burmeister, the well-known pianist.

Richard Burmeister expects to give during the coming season a series of private musicales at his home, 504 Park avenue, New York.

#### Amy Fay.

Miss Amy Fay will give one of her popular piano conversations Tuesday afternoon, October 18, in Chickering Hall. It will be complimentary. Cards of invitation may be obtained on application at Chickering Hall the week before the concert. Each card will admit three persons. A varied program of standard works for the piano will be presented.

#### New Violoncello Concerto.

Anton Hegner's violoncello concerto, op. 17, in A minor, will be published next December by Breitkopf & Härtel, in Leipzig. Arrangements have already been made for Mr. Hegner to play this concerto the coming winter. He will play it in connection with one of the large orchestras. This work has been commended in the warmest terms by capable critics who have heard it. It goes without the saying that it will be given correct interpretation by the composer, who is a virtuoso of high rank.

#### Walter John Hall.

This well-known vocal teacher has returned to New York and resumed his lessons at his studio in Carnegie Hall and expects to have an exceptionally busy season. Among his pupils who will be heard in public here this winter will be Miss Minnie Owens, contralto, and Herbert Witherspoon, basso. The latter has just been engaged to sing the bass roles in several of the operas to be given by the Castle Square Opera Company, at the American Theatre. He will make his début October 10 as Ramphis in "Aida."



FANNIE - - - - -

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## THE WORCESTER MUSIC FESTIVAL.

THE forty-first annual festival of the Worcester County Musical Association was held in Mechanics' Hall, at Worcester, Mass., September 26 to 30, with George W. Chadwick as conductor in place of Carl Zerrahn, who retired last year. The main events of the program were these: Tuesday evening, Mendelssohn's "Elijah"; Wednesday afternoon, Mrs. Beach's "Rose of Avontown" and Raff's "Im Walde" symphony; Wednesday evening, Chadwick's "The Lily Nymph" and Grieg's "Olaf Trygvasson"; Thursday afternoon, the Schumann piano concerto, played by Miss Aus der Ohe, and the Brahms D major symphony; Thursday evening, "Artists' Night," with excerpts from "Tannhäuser"; Friday afternoon, Lalo's "Concerto Russe" for violin, played by Ovide Musin; Haydn's G major symphony and Massenet's suite, "Les Erinnyes"; Friday evening, Parker's "Hora Novissima."

The festival forces were these: Sopranos, Mme. Johanna Galski, Miss Marie Downey and Miss Sara Anderson; contraltos Miss Gertrude May Stein, Miss Minna Molka Kellogg and Mrs. Carl Alves; tenors, Evan Williams, Mackenzie Gordon and Dudley Buck, Jr.; basses, Ffrangcon-Davies and Gwilym Miles; piano, Miss Adele Aus der Ohe; violin, Ovide Musin; harp, H. Schuecker; organ, J. Wallace Goodrich. The chorus numbered about 400 on paper, though probably not more than 360 sang. The orchestra was as usual composed of some fifty-five picked players from the Boston Symphony Orchestra, with Franz Kneisel as concertmaster and assistant conductor. The attendance was much larger than has been the case of late, and Mechanics' Hall was well filled at every concert. There can be no doubt that there will be a small profit on the festival for the first time in several years, and the managers feel correspondingly encouraged.

So much for "the abstract and brief chronicles of the time." To characterize the festival in a word is not so easy. It was at once one of the worst and one of the best of recent years. Not since the performance of "The Damnation of Faust" in 1895 do I recall such atrocious chorus singing as that heard in "The Lily Nymph" Wednesday night. On the other hand "Elijah," and especially "Hora Novissima," while the total result was no better than in previous years, gave promise of new developments which may in time lift the chorus to a higher level than it has hitherto aspired to. There can be no doubt that Worcester was disappointed at the result. The remarkably large sale of season tickets was largely due to the belief that a revolutionary improvement would take place with a change of conductors, and the audiences were obviously expecting such chorus singing as they had never heard before—and, unfortunately, they got it!

If the festival had closed with the Wednesday evening

concert it would have been a tragedy, but the fine performance of "Hora Novissima" not only saved the day, but showed in some respects a better ideal than the chorus has heretofore had, especially in the matter of expression. When Mr. Chadwick has had another year or two to establish his grip on the singers admirable results may be looked for. At present it is clear that the conductor and the chorus do not understand each other. The ridiculous exhibition of confusion in rising Wednesday night was due simply to the fact that a new system of cues had been introduced without being mastered. To tide over the difficulty in rising together formed at the rehearsal, monitors were appointed whom the chorus were to watch. But unfortunately the monitors did not understand either, and things became badly tangled up.

What was true of a mechanical detail like rising was equally true of the singing. The chorus has been from time immemorial accustomed to Mr. Zerrahn's methods, and found it difficult to change and still more difficult to understand what Mr. Chadwick wanted. The chief reason of course was that the singers have never been accustomed to watch the baton sharply, as a sweep of the opera glass over their serried ranks have showed year after year. So long as the tempo is familiar and invariable, the time not too complicated, and the entrances not too difficult this has made little difference. The first note might not be inaudible, but the second would be punished severely and the third paralyzed. The Worcester idea has been to wait for a theme to pass and then bring it down from behind with a club. Occasionally a nimble and tripping subject would escape untouched, but the sweep of the club is majestic and imposing.

Mr. Chadwick, on the other hand, has not learned fully the trite axiom that great bodies move slowly. Consider, one soldier may march thirty miles a day, a regiment half as far, an army five or six miles. In singing a chorus of 400 people is an army; its movements are cumbersome and develop friction; every operation must be carefully prepared for. The conductor must convert himself into a human semaphore, flashing gigantesque signals to the back seats. The slightest innovation is to be shunned; the tempi are to be kept as regular as the metronome can make them, and especially on no account to be made faster than customary. The chorus singer resents innovations, and entrenched in the rude democratic superiority of numbers is quite capable of singing as he has been taught, even though the teacher is frantically beating a faster time.

Mr. Chadwick's tempi are as a rule slightly faster than those to which the chorus has been accustomed, and, moreover, they are not absolutely uniform. The result is often a dragging when the chorus first enters. The same thing happened even in the quartet in "Hora Novissima." Moreover, he does not give the cues so certainly and positively as Mr. Zerrahn. He expects more self-reliance on the part of the singers than the Worcester chorus has been accustomed to exercise. These are the causes of the misfortunes which overtook both the Worcester concerts and marred also that of "Elijah." On the other hand he has excellent ideas as to how a chorus should sing, and with time enough to carry them out will give the per-

formances a fine musical quality. He does not believe that a deafening whoop is the ideal for a choral concert, and from the beginning tries to get more refinement and variety of expression. In solid chorale effects the Worcester chorus has been superb, but it has neglected the sort of work which its new conductor has set out to teach it. The lesson will take time, but it is well worth while, and the performance of "Hora Novissima" is an earnest of what may be expected.

So detailed a discussion of the work of chorus may be in place, because this was looked forward to as the chief feature of the festival. The programs contained nothing of startling novelty, though they were as a rule well chosen and well arranged. It is to be understood that Mr. Chadwick was not responsible for the selection of his "Lily Nymph," and he would doubtless have preferred, if his work was to be represented at all, to give something of a more solid character, like the "Phoenix Expirans," which is better fitted for a massive and unwieldy body of singers. "Elijah" has always been a favorite at Worcester, and drew one of the largest audiences of the festival. The "Hora Novissima" was given in 1897, and made so strong an impression that its repetition showed wisdom. The only choral novelties besides "The Lily Nymph" were Grieg's noisy and uninspired "Olaf Trygvasson," and the brief and melodious cantata for women's voices, "The Rose of Avontown," by Mrs. Beach, which it would be an injustice to judge from the very inadequate performance at the Wednesday afternoon concert. It can hardly be called a novelty, since it has been heard in at least a dozen American cities, and has been reviewed too frequently to require discussion here.

Of the new instrumental works given the most important was Rheinberger's concerto for organ, string orchestra and horns in F, op. 137, which opened the closing concert. It is a noble, dignified and melodious work, and gains a rich yet simple coloring from the unusual instrumental combination, which is specially suited to Rheinberger's genius. The organ part was well played by Mr. Goodrich. The other principal novelty was Lalo's "Concerto Russe," played at the Friday afternoon concert by Ovide Musin, and which had not before been heard in this country. The orchestral works heard here for the first time, though of course familiar enough wherever there is an orchestra, were Engelbert Humperdinck's overture to "Hänsel and Gretel," a delightful and imaginative composition; Grieg's charming melodies for string orchestra, "Herzstunden" and "Der Frueling," and Massenet's striking suite, "Les Erinnyes," in which Leo Schulz won much admiration for his exquisite playing of the solo for muted cello. On the whole, the additions to the festival repertory were not important.

The festival opened Tuesday evening with a performance of Mendelssohn's "Elijah," with Miss Marie Downey, soprano; Mrs. Carl Alves, contralto; Mr. Mackenzie Gordon, tenor, and Ffrangcon-Davies, bass, in the principal parts, assisted by Miss Sara Anderson, soprano; Miss Minna Molka Kellogg, contralto; Dudley Buck, Jr., and Gwilym Miles, bass. The performance was in the main rather better than mediocre, and in places excellent. The chorus was not always clear, but produced a fine effect in

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the sonorous passages. The feature of the concert was the dignified and noble interpretation of the part of Elijah by Mr. Frangcon-Davies. It was restrained as compared with his reading of the same part elsewhere in previous seasons, and hence did not produce such a galvanic effect on the audience, for the public likes big doses, but it was artistic work, and this fine artist is to be congratulated on his manifest resolution to conserve his voice.

The Wednesday afternoon concert brought forward a singer of uncommon promise, Miss Sara Anderson, who came quite unknown to the public, and delighted her audience with her singing of an aria from Tchaikowsky's "Jeanne d'Arc" and the solo part in "The Rose of Avon-town." She has a soprano voice of rich, warm, vibrant quality, and sings with finish and apparently with native inspiration as well. She returned not long ago from her European studies, and this was her first appearance in a large way. With her natural abilities and thorough training she should go far. Both orchestral numbers, the Raff symphony "Im Walde" and Tchaikowsky's powerful "Romeo and Juliet" overture were given fairly well. The Wednesday evening concert has already come in for sufficient animadversion. The soloists, however, did much better work than the chorus. In "The Lily Nymph" the singers were Madame Galski, soprano; Evan Williams, tenor, Dudley Buck, Jr., second tenor, and Gwilym Miles, bass. In "Olaf Trygvasson" Madame Galski, Miss Minna Kellogg-Molka and Gwilym Miles sang. The principal part in both fell to Madame Galski.

Evan Williams is a warm favorite here, and has one of the finest lyric tenors on the concert stage. Mr. Miles had little to do, but did that little most satisfactorily. Miss Kellogg's work was so good that it is a pity that she had not a more conspicuous part in the festival.

Of the Thursday afternoon concert I fear I can give but an inadequate report. The gay fugue of the "Magic Flute" overture, which opened the concert, had hardly begun when a poor old soul in the seat in front of me collapsed suddenly, her head bobbing over backward in the most grotesque fashion. The young girl by her side kept her from falling, and when she was carried out few suspected that it was anything more serious than a faint, but those of us who saw that dead face were not in a mood for anything more hilarious than the dead march in "Saul." For me it quite spoiled Miss Aus der Ohe's playing of the Schumann concerto, although I can testify to the brilliant and substantial quality of the technic. The performance was eminently sane, broad and finished, with no extravagances of tempo or dynamic effect. The playing of the Brahms D major symphony, No. 2, struck me as tame and perfunctory, though the music is too beautiful to be spoiled even by a rendering neglectful of the finer points of expression. The soloist was Dudley Buck, Jr., who sang a trivial air, "O,

Vision Entrancing," from Goring Thomas' "Esmeralda." He sings with musical intelligence.

The fifth concert, given Thursday evening, was what is popularly known as "artists' night," though the most hideous features of that hateful institution have been purged away. The program was carefully selected and restricted as to length, and no encores were allowed, an innovation which should cause 1898 to be inscribed in letters of gold in the history of the Worcester festival. The second part of the program was devoted to excerpts from "Tannhäuser." Mme. Galski sang "Dich Theure Halle" and Evan Williams the Venusberg song of "Tannhäuser." The orchestra played the overture, and orchestra and chorus joined in the "Fest Marsch" with the following "Hail, Bright Abode." In the first part Mr. Frangcon-Davies made the most conspicuous hit by his astonishing creation of a work of art out of something so insignificant and trivial as the aria, "Woo Then Thy Snowflake," from Sir Arthur Sullivan's "Ivanhoe." Evan Williams gave pleasure by his smooth and artistic singing of "Celeste Aida;" Mme. Galski sang "Ocean, du Ungeheuer," from Weber's "Oberon," and Miss Stein gave the scena, "Gerchter Gott," with its following aria, from Wagner's "Rienzi." The orchestra did brilliant work, especially in the Bach-Baderich suite for string orchestra, which was captivating, and exhibited the beautiful tone quality for which the strings of this orchestra are famous.

At the Friday afternoon concert the singers were Mr. Frangcon-Davies, who sang the prologue from Leoncavallo's "I Pagliacci" in English, with breadth and power, and with the mastery of elocution in which he easily surpasses other singers, and Miss Stein, who sang Dido's aria from "Les Troyens," by Berlioz. The orchestra played Haydn's G major symphony with grace and spirit, and of the Lalo concerto and the Massenet suite, as well as of the Rheinberger concerto and the "Hora Novissima," given in the evening, sufficient has been said. The festival was not in every respect all that might have been wished, but it must be ranked among the best of recent years, and it is gratifying to see the awakened interest on the part of the public. The Worcester festival has a unique place on account of its marking the opening of the musical season in this country, and for that reason it attracts critics and other musicians from a distance who would not be interested if it came at any other time of the year. This is doubtless a sufficient offset to the fact that the early fall, after the long summer vacation, is a bad time for chorus singing. And, again, while it is often hard to get big soloists in September, those who do come are pretty sure to be in good voice after their long rest. The critics, too, have been reveling in country milk and butter and have not yet got down to their regular diet of raw meat, and roar as gentle as any sucking dove. So, on the whole, Worcester has a very desirable season for

its festival, especially when the days are yellow, glorious, golden, like those of last week. F. E. REGAL.

#### WORCESTER FESTIVAL NOTES.

The greatest and most unmistakable success must be accorded to Sara Anderson, who made her first important public appearance at the Worcester Festival. Some of the members of the association who have known it for the past thirty-one years say that never has there been any such enthusiasm over a singer as over Miss Anderson. She is so young, only twenty-one, that her coming, singing and conquering is almost startling. She has the musical world at her feet to-day and a future that promises to be brilliant. All the critics present were unanimous in their opinion of this young American girl's talent. She is already booked for several important engagements, with a goodly number under consideration.

Miss Marie Downey, who sang the soprano part in "The Elijah" on Tuesday evening, is engaged for the same part with the Brooklyn Philharmonic Society during the winter. She sings "Hora Novissima" in New Haven soon, and will undoubtedly sing it in New York. She is also engaged for "Israel in Egypt" in Brooklyn. Miss Downey is soprano at the Marcy Avenue Baptist Church in Brooklyn. She is a pupil of Carl Alves, who wishes her to go abroad to study.

Mr. and Mrs. William R. Chapman, of New York, came down from Maine to attend "The Elijah" performance. The oratorio is to be given at the festivals in Bangor and Portland under Mr. Chapman's direction the first weeks of October.

Mr. and Mrs. Heinrich Schuecker, of Boston, are guests of the Hon. Stephen Salisbury during the festival. They have a number of warm friends in Worcester, as well as in Boston. Mr. Schuecker, harpist of the Boston Symphony Orchestra, is a musician of culture and artistic temperament.

Minna Kellogg-Molka made her American debut at the festival, after six years' study abroad, during which time she filled important engagements in Italy, where she sang in all the best known operas, scoring a success wherever heard. She sang at the Friday Morning Club's reception on Thursday afternoon Chaminade's "Sans Amour" and Tosti's "Seranata," receiving many compliments for her rich contralto voice. Miss Kellogg-Molka left for Boston on Thursday afternoon for a short visit before her return to New York.

Gwilym Miles left for New York after the Thursday evening concert. He is to sing at the Bangor and Portland festivals, leaving New York again on Tuesday night.

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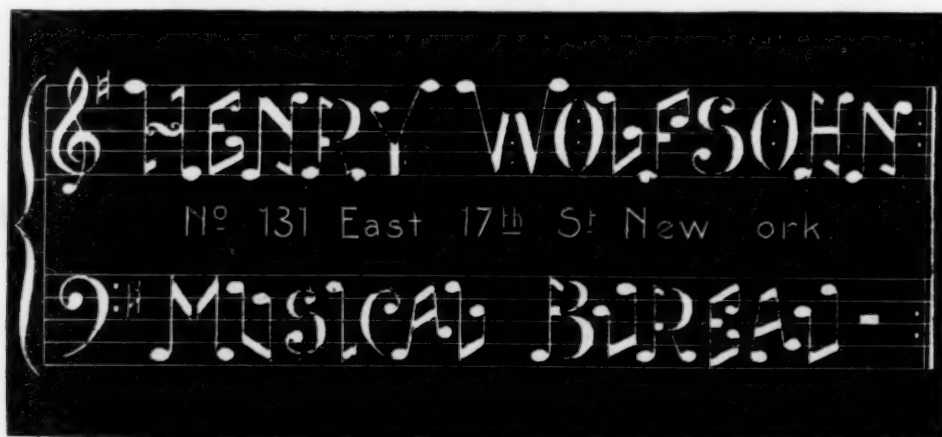
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Much regret was expressed at the lack of opportunity of hearing more of Mr. Miles' singing, but possibly that will be different another year. Mr. Miles will remain in this country this season in spite of all rumors to the contrary.

Miss Adele Aus der Ohe arrived in New York only a week ago, this being her first appearance this year. She has a long list of concerts and recitals for the winter which will be given in the principal cities of this country, beginning with one in Toronto. Miss Aus der Ohe plays with the Philharmonic Orchestra in New York and with the Symphony Orchestra in Boston during the winter.

Mrs. Alves brought a pupil, Miss Isabelle Bouton, of Danbury, Conn., with her. Mrs. Alves is most enthusiastic about Miss Bouton's voice, which is of remarkable scope and power, and suitable for grand opera. Next year Mrs. Alves will take Miss Bouton to Europe.

Miss Buck, Dudley Buck, Jr.'s sister, came up for two days of the festival, at which her brother made his first American appearance.

Mackenzie Gordon left for home on an early train Wednesday, with a severe cold; in fact nearly half the people who came to the festival from New York and Boston have taken cold. What is the matter with the Worcester climate? It seems warm and balmy enough. Mr. Gordon met with a serious accident this summer, breaking two ribs, from the effects of which he has not entirely recovered.

Evan Williams goes from Worcester to Marlboro, where a concert is to be given on Monday evening in which Ovide Musin also takes part. Mr. Williams is nearly thirty pounds lighter in weight than last year. He also sings at the Maine festivals. Wherever he goes Mr. Williams makes hosts of friends who are always eager for his return.

Leo Schulz, 'cellist, formerly of the Boston Symphony Orchestra, was telegraphed for to come on and assist in the orchestra. Mr. Schulz is now located in New York and has already made many engagements for the season.

Mrs. Marian Titus, of Boston, was in Worcester for the festival looking well and happy, but with the trouble-some cold so many are suffering from. She has just taken an apartment at Trinity Court, in Boston. She continues her study with Mrs. Franklin Salisbury. With her singing in the Second Unitarian Church, of Boston, her engagements in private musicales and concerts and the time devoted not only to the study of music, but of languages, Mrs. Titus finds the time all too short for what she wishes to accomplish.

Stephen Townsend came up from Boston with a party of friends for the "Elijah" and Thursday night.

The Handel and Haydn Society of Boston was represented by Mr. Boynton and Mr. Dow.

Mr. and Mrs. Horatio W. Parker came up from Boston for the Friday night concert, when Mr. Parker's "Hora Novissima" was given.

The Friday Morning Club, now in its eighteenth year, gave an "at home" in its new rooms in the Day Building on Thursday afternoon. This club is devoted entirely to music, but has rather languished until the present season, when some new ideas were put in force and a broader scope of action decided upon. The first step was taken

to enlarge the honorary membership list, a large number of the cleverest and most cultivated people in Worcester responding to the invitation, thus enabling the club to take large and commodious quarters in one of the fine new buildings in the city. A new Steinway baby grand piano was purchased and the club opened its season with a brilliant reception on Thursday afternoon. The rooms were simply and effectively decorated with hydrangeas, golden rod, asters and autumn leaves in masses. Tea and light refreshments were served by Mrs. C. H. Prentice, Miss Frances C. Morse, Mrs. Samuel E. Winslow and Mrs. Henry F. Harris, and the rooms were crowded from 4:30 to 6. Miss Kellogg-Molka sang two songs, Gwilym Miles sang Schumann's "Two Grenadiers." Miss Stein also sang. Arthur J. Bassett accompanied. Everyone enjoyed meeting the artists socially.

This winter the club devotes itself to the study of Norwegian and Russian music, beginning with Gade at their first meeting on Tuesday next.

Among the 250 guests present may be mentioned:

Mrs. J. E. Bacon.	Mrs. Frank R. Macullar.
Mrs. A. A. Barker.	Miss Marble.
Miss Barker.	Mrs. Frank H. Mason.
Mrs. Frederick J. Barnard.	Mr. and Mrs. Charles A. Merrill.
Mrs. J. M. Bassett.	Mrs. T. C. Orndorff.
Mr. and Mrs. G. M. Bassett.	Mrs. J. H. Robinson.
Mrs. E. F. Bisco.	Mrs. N. F. Rogers.
Miss Adeline Bisco.	Mrs. C. W. Sears.
Mrs. E. M. Bliss.	Albert F. Simmons.
Mr. and Mrs. Geo. R. Bliss.	Mrs. Chetwood Smith.
Dr. and Mrs. A. Z. Conrad.	Mrs. R. F. Taylor.
Mrs. Walter T. Clark.	Miss Mary F. Tucker.
Mrs. Frederick L. Coes.	Mrs. J. H. Walker.
Mrs. Irving E. Comins.	Louis D'Erville Ware.
Mrs. J. C. Cutter.	Mrs. Justin Ware.
Mrs. Davenport.	Mrs. W. F. Whipple.
The Misses Davenport.	Miss Whiting.
Miss Dearborn.	Mrs. Harry Willard.
Mrs. John C. Dewey.	Charles Alvan Williams.
Mrs. Alexander DeWitt.	Col. S. E. Winslow.
Mrs. D. H. Eames.	Mrs. E. M. Wood.
Mrs. George E. Francis.	Mrs. Barth.
Miss Mabel Gage.	Miss Boudoin.
Mrs. Homer Gage.	Mrs. Corcoran.
Mrs. C. L. Gates.	Mrs. George W. Chadwick.
Miss Fanny Gibbs.	Miss Clark.
Mrs. F. P. Goulding.	Mr. and Mrs. A. N. Curry.
Miss Goulding.	Mr. Ederly.
Miss Fanny Hair.	Mr. and Mrs. H. H. Flagler.
Henry F. Harris.	Mrs. Wallace Goodrich.
Mrs. Frank Heywood.	Mrs. Hammond.
Mrs. William J. Hogg.	Mrs. Klein.
Mrs. Frank N. Houghton.	Mrs. Mills.
W. A. Howland.	Miss Plimpton.
Mrs. Carrie King Hunt.	Miss Emma Pratt.
Mrs. T. S. Johnson.	Mrs. Heinrich Schuecker.
Miss Ollie Kendall.	Miss Seaver.
W. S. G. Kennedy.	Mrs. Sibers.
Walter M. Lancaster.	Mrs. Stewart.
Miss Mary Leonard.	Miss Strong.
Mrs. Waldo Lincoln.	Mrs. Marian Titus.
Mrs. H. B. Lincoln.	Mrs. Wallace.

Clara E. Munger was in Worcester for the festival, coming up from Boston on Tuesday afternoon. She was an interested listener at the rehearsals as well as the afternoon and evening concerts. Miss Munger was the guest of Mrs. White.

Mr. and Mrs. Carleton Slack were in Worcester for a part of the week, Mr. Slack being obliged to return to

Boston for lessons, as he began teaching early in September.

After the concert on Friday afternoon a pleasant reception was held at the studio of Carrie King Hunt in the Knowles Building, a large number being present. Miss Bertha Cushing, who attended the festival, sang, her lovely contralto voice delighting all who heard her.

Mrs. Maria Peterson has taken a studio in the new building at 311 Main street, Worcester, where she has three large rooms just adapted to her work. The studio is large and admirable in acoustics. Madame Peterson's work, both as singer and teacher, is well known, several of her pupils having made successful appearances. Dr. Dufault, who has been studying with her during the past year, goes to New York early in November to continue his studies. He has a fine tenor voice, which does much credit to his teacher and which will undoubtedly bring him success in the future.

### Damrosch's "Scarlet Letter."

Editors the Musical Courier:

CARL WHITMER, of Harrisburg, Pa., writes to THE MUSICAL COURIER in his "Estimate of an Estimate of 'The Scarlet Letter'" the following: "Your critic is mistaken on the 6-4 time question. He may not have seen any examples of three accents to 6-4 time, but I wish to prove the possibility and the desirability of having it so." Also, "3-2 is, with its three accents, sanctioned by usage, but is theoretically inconsistent, and hence not so desirable. I'm not against the ordinary use of 3-2 time so much as I desire to justify the three accents in 6-4 time." So! Well, it is but just to confess that not only have we never seen any examples of three accents to 6-4 time, but neither has Mr. Whitmer, nor anybody else. If 6-4 time can be divided by 3, so can 6-8 (thus naturally reducing it to 3-4 time), which is preposterous. Better write 3-4 and 3-2 at once. Also, why not divide 12-8 time by 6, making six quarters instead of four dotted quarters. The fact remains as at first asserted, that 3-2 is but 3-4, and 6-4 but 6-8, only that the notes are doubled in value. This is indisputable, except to men who have no knowledge of music. The passage in "The Scarlet Letter" is written in 3-2 and no other (or 6-8 time, with the notes turned into 16ths instead of 8ths).

We all know that Wagner was an iconoclast with regard to the musical forms, but has he once altered the accepted time rhythms? Let us see from the following examples: Turn to the Vorspiel of "Walküre"; here 3-2 time is used as it has ever been by all great composers from Bach down, one strong accent followed by two weaker accents. Next turn to the Vorspiel (prologue) of "Götterdämmerung"; here 6-4 time is used as it has ever been by all great composers from Bach down—one strong accent, and one weaker accent on the fourth quarter note. Other examples are merely indicated here. "The Well-Tempered Clavichord," Bach, Vol. I., 4th Prelude (C sharp minor), 6-4 time, with two dotted half notes in a measure; 8th Prelude (E flat minor), 3-2, with three half notes (not a dotted half); 14th Fugue (two dotted halves), Vol. II. (same work); Prelude 11, 3-2 with three halves in a measure, not two dotted halves. Fugue 22, the same, Cho-

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pin, first Nocturne in B flat minor, and Mendelssohn's "Songs Without Words," No. 5, F sharp minor; also the same composer's sixth Prelude (op. 35) preceding the Fugue, and the "Melusine" overture. In these various compositions all the figures are divided into two groups of six each, not three groups of four each, as in the last movement of Beethoven's "Choral (9th) Symphony," at the words beginning "Seid um schlungen Millionem," and many other great composers' compositions without exception. But in the face of all these examples Mr. Whitmer, of Harrisburg, Pa., coolly says: "I am not against the ordinary use of 3-2 time as much as I desire to justify the three (!) accents in 6-4 time." Well, well! what a champion the composer of "The Scarlet Letter" has found, and what commiseration we must feel for poor Wagner, Bach, Chopin, Mendelssohn, et al.

The gross errors in harmony can be left standing for their own condemnation by educated musicians if not by ignoramuses.

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#### Willis Bacheller, Tenor.

This man is on the high road to success. During his first week here he made connections which led to his securing a prominent church position (at Rutgers Presbyterian, F. W. Riesberg, organist), and he is considering several advantageous offers from managers. It is merely a question of time when Mr. Bacheller will be among the leaders.

#### Paderewski's Opera.

M. Paderewski hopes to be present at the production of his long expected new Polish opera before he leaves for the United States. The work, which we believe is to be entitled "Stanislaus," was at one time intended for Covent Garden, but its first performance in public will now take place at the Royal Opera, Dresden, early in December, under the conductorship of Herr Schuch. The rehearsals will begin toward the end of next month. M. Paderewski is now staying on his Polish estate, and Mr. Adlington, who has just returned from a long visit to him, reports the great pianist to be in splendid health.—Daily London News, September 16.

#### Mrs. Nellie M. Gould, of Buffalo.

Mrs. Gould, whose picture was one of the attractive group of "Buffalo Artists" in our National Edition, has just returned to the Queen City, after a month of self-improvement spent in the metropolis. During this time she continued her study, began some years ago, of the Synthetic method, of which she is the only teacher in Buffalo, with Miss Chittenden, gave daily attention to ensemble playing with Miss Louise Hood, violin, and Hans Kronold, cello, and developed her capabilities as an accompanist under the guidance of F. W. Riesberg.

She played daily at the studio of a prominent Fifth avenue vocal teacher, and altogether accomplished a very great deal in a short time. She returns to a flourishing class in Buffalo. Mrs. Gould has at divers times studied with Maas, Miss Chittenden, Miss Fernow and Herman Scholtz, the well known Chopin editor, of Dresden, Germany.



CINCINNATI, October 1, 1900.

FRANK VAN DER STUCKEN, dean of the College of Music faculty and director of the Symphony Orchestra, returned yesterday to the city from his vacation of five months in Europe. Mr. Van der Stucken in that time visited Germany, Switzerland, France and Belgium.

In Paris he attended a performance of Puccini's "La Bohème" at the Opéra Comique, which he considers was one of the finest performances of the kind he had ever witnessed. At the Grand Opera he attended a performance of "La Cloche du Rhin," a new opera, by a young French composer, which was not very successful. He also witnessed a performance of Massenet's "Sapho." In the dramatic line Mr. Van der Stucken saw Coquelin in a performance of "Cyrano de Bergerac."

In discussing his plans for the Cincinnati season Mr. Van der Stucken said he would devote his entire attention and energies to the College of Music and orchestra.

The Symphony concerts will begin about the middle of November, and the programs will contain nothing but modern compositions, among the more important ones being Tchaikowsky's Sixth Symphony, Richard Strauss' "Todt und Verklärung," Vincent d'Indy's prelude "Fervaa!" and many others. The series, as last year, will comprise ten evening concerts and ten afternoon concerts.

During his stay in New York Mr. Van der Stucken outlined a plan of soloists for Cincinnati, which he will present to the board of directors for approval. He had a stormy ocean passage of ten days on his return trip with the tail end of a hurricane to make things lively.

Mr. Van der Stucken will at once proceed in medias res at the college. Next week he will reorganize the chorus and orchestra classes, which were in evidence of such magnificent training last year.

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Mrs. Margaret Johnston McAlpin has decided to postpone for a time her contemplated operatic tour owing to the pressing demands of a very young family. Until these demands are fulfilled she will devote herself to teaching voices at her home, 530 East Fourth street. Mrs. McAlpin will prepare pupils for concert work, oratorio and opera.

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The organization of the Popular Music Classes under the auspices of the College of Music took place last week, and

the first lessons are to be given on Monday evening for the beginners' class and on Tuesday evening for the advanced class next week. This is the third year for the Popular Music Classes, and the large number of persons who manifested an interest in the work at the meetings last week is a very gratifying sign of the growing usefulness of the work under A. J. Gantvoort, who has a way of inciting all to an appreciation and to a realization of their own talent and ability which many are inclined to discredit themselves. Herein lies much of the secret of success in the work designed to accomplish by these classes, and it would be advisable for anyone having doubts as to their ability to sing even a hymn to seek the atmosphere of the Popular Music Classes.

\*\*\*

The preparatory work for the next May festival, to be given in the year 1900, will begin next week under the direction of Prof. E. W. Glover. Examinations of applicants for admission to the festival chorus will be held by Mr. Glover at his rooms in the Methodist Book Concern Building, Wednesday, October 5, Saturday, October 8, and Monday, October 10.

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The Mendelssohn Quartet is one of the artistic combinations which will be heard in concert this season in Cincinnati and adjacent territory. It is a most unique organization, comprising members of a talented family. Mrs. Etta Hunter Stephenson and her three daughters, Lalla, Elsie and Clara. Violin, viola and cello are the string instruments represented, and Mrs. Stephenson, piano. Their playing is professional, and their programs introduce them both as solo and ensemble performers.

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The Apollo Club, too, is starting in with its work. Examination of voices for admission to the club will be held at Director B. W. Foley's rooms in the Methodist Book Concern Building next Saturday afternoon, October 8, from 3 to 5. The examination will cover all voices—altos, sopranos, tenors and basses.

\*\*\*

The first monthly recital of the Walnut Hills Music School took place yesterday afternoon, with Mrs. Adolf Hahn, violin; Philip Werthner, piano, and Adolf Hahn, violin, as soloists.

\*\*\*

The Sternberg School of Music in Avondale announces a series of students' recitals in the near future. Miss Helen May Curtis has taken charge of the elocution department.

J. A. HOMAN.

#### Breitkopf & Haertel.

All the music of "The Little Corporal," the new comic opera by Ludwig Engländer, is published by the famous house of Breitkopf & Haertel.

#### J. H. McKinley.

J. H. McKinley was heard in Hartford October 2 in Rossini's "Stabat Mater." He will appear in Philadelphia shortly in Mendelssohn's "Hymn of Praise."

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BRITISH OFFICES OF THE MUSICAL COURIER,  
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LONDON, W., September 16, 1908.

THE Carl Rosa Opera Company, under its new auspices, report an auspicious beginning of their season at Dublin, where, it is reported, they made £1,000 in two weeks. Dr. Osmond Carr, who is the nominal if not the actual buyer, is going to push it on his own lines, which will be more popular than those followed by the previous management.

The Marquis of Lorne, who is writing the librettos to a series of operas on Scottish subjects, has taken a financial interest in the newly constructed Carl Rosa Opera Company. There is reason for this, as His Lordship composed the libretto to "Diarmid," and is now preparing the libretto to their second opera, on a Scottish subject, to which the same composer, Hamish MacCunn, will set the music. I understand that a series of these Scotch operas will be brought out by these two pens. As Mr. MacCunn has been appointed chief conductor, it looks as though there were some grounds for these allegations. The noble Marquis, however, disputes the rumor.

Herr Emil Sauer has been appointed by King Albert of Saxony Royal Saxon Court Pianist.

"The Gondoliers" has had quite a little run at the Savoy, and "The Sorcerer" and "Trial by Jury" are in preparation to succeed it.

The Mottl Festival at Carlsruhe opened with "Die Meistersinger" on Friday, and will be followed by the varied list of works that I named in one of my recent letters.

August van Biene, the actor-musician, had quite a narrow escape from poisoning in Dublin the other day, he having inadvertently taken a strong dose of liniment, for outward application only, instead of his medicine. An emetic was immediately administered, and he had relief.

The Highbury Philharmonic will give the first performance of Elgar's new work on the 29th inst.

M. de Pachmann has arranged for a provincial tour in England the coming season; and Mr. and Mrs. Henschel will also make a provincial tour during November and December, giving their well-known vocal recitals.

The autumn series of Richter concerts will open at Queen's Hall on the 17th prox., after which Dr. Richter will visit the provinces, appearing here twice more during the season.

Much regret is felt here at the death of Norman Neruda, the son of Lady Halle, which occurred while he was climbing the Alps. Mr. Neruda was generally very highly esteemed.

Herr van Rooy, who sang at Covent Garden the past season, the roles of Wotan and others associated with the name of David Bispham, will sing at the Liverpool Philharmonic Society on November 22.

Mme. Carreño will pay a visit to England next January and February.

Madame Melba, who has been staying most of the summer at Maidenhead, up the river, has now gone to Paris to replenish her wardrobe, before embarking to America for her forthcoming operatic tour.

A good story is told of W. S. Gilbert, who, lunching not long ago at a country hotel, found himself in company with three cycling clergymen, by whom he was drawn into conversation. When they discovered who he was, one of the party asked Mr. Gilbert how he felt in "such grave and reverend company." "I feel," said Mr. Gilbert, "like a lion in a den of Daniels."

We have received the prospectus of the 1898-9 season of the Glasgow Orchestral Society. The following works, among others, will be performed during the season: Beethoven's "Leonora" overture, No. 3; Handel's "Agrippina" overture; Wagner's "Rienzi" overture; Mozart's "Hafner" symphony; Tchaikovsky's "Mozartiana" suite; Max Bruch's Violin Concerto No. 1; Saint-Saëns' Violin Concerto No. 3; Halvorsen's "Triumphal Entry of the Bayaderes" march, and Schubert's "Militaire" march. Madame Sethé will be the violinist in Saint-Saëns' concerto.

Next Sunday Robert Newman commences his Symphony concerts, and in the evening, the series I previously announced of oratorios, with Mmes. Ella Russell, Belle Cole and Mr. van Hoose as soprano, contralto and tenor. On this occasion "The Messiah" will be given.

Madame Patti is now holiday making on the continent, but will return to Craig-y-Nos the end of this month. She will inaugurate Messrs. Harrison's new season of concerts at Birmingham on October 10. Among those associated with her on this occasion are Mme. Marie Duma, Mr. Lloyd, Mr. Watkin Mills, Mlle. Eibenschutz and the Hallé Band.

The sculptor Sinding has completed a statue of Ole Bull, which will be cast in bronze, and erected this autumn in Bergen.

The Promenade Concerts have proved a greater success than last year. Queen's Hall is filled every night, and some nights is crowded. The standard of the programs is very high, and Mr. Wood is constantly raising it; while the standard of performance is also gradually improving, the new band coming more closely under his control. Space will not permit of enumerating the various programs. Among the solo artists the Americans are well to the front. The chief artists have been Madame Duma, Miss Lucille Hill, Miss Helen A. Culver, Mr. Ellison van Hoose (who made an exceptional success on his début, and has since sung on an average three times weekly), Mme. Belle Cole and Ben Davies, who has been the most popular of the English singers.

SEPTEMBER 24, 1908.

It is interesting to note how many of the musicians engaged in the recent Gloucester Festival belong by birth to the shire. Among the composers are Dr. Lloyd, Mr. Brewer and Dr. Basil Harwood; among the vocalists, Miss Nicholls and Watkin Mills, while others intimately connected with the county, if not born within its limits, are Sir Hubert Parry, Miss Hilda Wilson and H. Lane Wilson.

The two Misses Eissler again had the honor of playing before the Queen, and not only has she bestowed all the kind and appreciative remarks on them with which she knows how to make artists happy, but she also gave them her photo signed by herself, which they consider, of course, the most precious of all the gifts Her Majesty has ever bestowed on them. The Queen's memory is marvelous. Here is an instance of it: Last year when the Misses Eissler were at Balmoral, she was particularly pleased with a

harp solo by Miss Clara Eissler and asked for a march of Hasselmann as an encore, which she remembered having very much enjoyed two years ago.

Whitney Tew, the well-known basso, has recently returned from his American tour in order to fulfill his engagements in London and the provinces this coming season.

The Royal Choral Society is just entering upon its twenty-eighth season, and the program comprises eight concerts, the first of which will be given on November 10. "Elijah" has been chosen to open the series, with Mme. Ella Russell, Mlle. Giulia Ravogli, Edward Lloyd and Mr. Santley as the principal singers. Beethoven's choral symphony "The Hymn of Praise," "Messiah," "The Redemption," "Israel in Egypt," are all promised, while a Wagner night is quite an innovation, and Elgar's "Caractacus" will be given for the first time in London.

The last surviving son of the great Rachel died recently—M. Alexandre Walewski, who was born at Marly le Roi, Paris, in 1844. He early entered the diplomatic service and for the last five years had been French consul at Naples. His pale, thin face bore a striking resemblance to that of his mother, as shown in her portraits. Many letters of the celebrated actress attest her fond devotion to this son, as well as to the second, Gabriel. Alexandre in particular bearing an excellent character. Rachel's maternal affection—a quality perhaps scarcely suspected—appears in a very charming light in her biography by M. D. Heylli.

News of the demolition of Sir Joshua Reynolds's house in Leicester Square is going the rounds of the foreign papers with descriptions of the building that are really astonishing. It was quite a museum of art in the painter's lifetime. All his contemporaries left their mark upon it. As to Sir Joshua's coach, the greatest painters of the day combined to paint the panels of it. Such was its success as an equiptage that George III. grew jealous and opened negotiations with the president and offered him any sum he liked for a carriage which no other European monarch could rival. But Sir Joshua was not to be tempted by any offer.

Two important engagements have lately been made by Dr. Osmond Carr, the new impresario of the Royal Carl Rosa (or Carr-Rosa, as it might now be called) Company. Hugh Moss, who first produced Sullivan's "Ivanhoe," and more than one Savoy opera, has been appointed stage manager, while Barton McGuckin, besides singing important tenor roles twice a week, will accept the responsibility for the musical stage productions. Mr. McGuckin's appointment is new, but important, and one which this very experienced and conscientious artist is in every way qualified to fulfill. It overlaps the work of the stage

## The Music Directory

AND

## Musicians' Annual Register,

1441 BROADWAY, NEW YORK.

THERE having been many inquiries regarding the correct matter to send for publication in the Music Directory and Musicians' Annual Register, now nearing completion, the publishers desire to inform all connected with the music professions and trades that the names, occupation and address should be sent to us immediately and will be inserted without charge.

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# CLARK,

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TONE

manager on the one hand and of the orchestral chief on the other, and is somewhat analogous to the position of the stage conductor, who is so familiar a personage at Bayreuth. Dr. Carr has secured a younger chorus, new scenery for certain operas has been put in hand, and the costumes will gradually be renewed.

George von Arnold, a professor in the Moscow Conservatoire, died lately at Simferopol, at an advanced age. He was born in St. Petersburg in 1811, and for some time served with distinction in the army, after which he held an appointment in the Civil Service. It was not till later that he devoted himself entirely to music, though he had become well known in both Russia and Germany as a musical writer and critic. He was the composer of several operas, and had set to music more than a hundred Lieder, many of them national ballads. Among his best known works are "A Life of Liszt" and "Theorie de la Production Musicale." Von Arnold was an intimate friend of Rubinstein.

Armand Liorat, whose real name was Georges Degas, died very suddenly on September 4 at his home at Sceaux. M. Degas was the author of many successful operettas—"La Poupée de l'enfant," "L'Amour Mouille," "Le Petit Abbé," "La Fille de Fanchon," "Ma' Mie Rosette," "Le Bossu," "Les Petites Brebis," "La Venus de Arles." His last work, written with Fonteney, for the Folies-Dramatiques, was just completed. It is entitled "Les Quatre Filles Aymon" and is based on that immortal romance. Georges Degas was born at Sceaux January 10, 1837, and was at one time chief inspector of one of the administrative departments of the Seine.

The statue of the violinist Vieuxtemps will be unveiled in the Place du Congrès, at Verviers, on September 25 next. A grand concert will be given at the theatre by the four distinguished Belgian artists, Mme. Heglon, Marsick, Ysayé and César Thomson. There will also be the presentation of a hymn by Vieuxtemps, for which suitable words have been adapted, by the four musical societies of Verviers—L'Emulation, La Concorde, L'Orpheon and the Cercle de Vieuxtemps.

In connection with the assassination of the Empress of Austria it may be of interest to know that to the palace she had built ten years ago at Casturi, Corfu, a small temple was appended facing the sea, in which rises the statue of the great German poet, Heine, of whom the Empress was very fond. She used to spend many hours a day in that sanctuary and recite the poet's songs she knew by heart. On her journeys to Paris, one of her visits was to the grave of Heine, in the Montmartre Cemetery, and was always preceded by a prayer offered up in the Notre Dame de la Victoire Church for the redemption of his soul. In a poem she composed in Heine's honor the invocation is made to the Saviour that in His mercifulness He may receive in His bosom the spirit of her favorite singer.

F. V. ATWATER.

#### Hans Kronold.

This successful violoncellist will have his hands full this season. He recently played in Lancaster, Pa., and made a hit. One of the local newspapers thus referred to his playing:

Mr. Kronold, the 'cellist, likewise scored a decided hit upon the strings, which under his faultless touch seemed veritably inspired. A perfect whirlwind of applause swept the house when he had finished Von Goens' Romanze, and the fine effect was deepened later in the evening when he played Servais' melodious and eloquent "O Cara Memoriam." Rarely has a Lancaster audience had the opportunity of hearing such a master hand upon this always effective and eloquent instrument.

Mr. Kronold has been re-engaged by All Angels' Church, and has been secured for the first Æolian recital next Saturday afternoon.



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#### In Chickering Hall.

PROGRAMS THAT WILL BE GIVEN DURING THE PRESENT SEASON.

CHICKERING & SONS have announced the programs of their musicales in Chickering Hall. There will be three "invitation musicales." The first will occur Tuesday afternoon, December 6; the second Tuesday afternoon, February 7, and the third Tuesday afternoon, April 4.

The madrigal singers will be assisted by eminent piano soloists and will be under the direction of Frank Taft, the organist.

Here is the list of singers:

Sopranos—Mrs. A. Douglas Brownlie, Miss Marie Donavin, Miss Kathrin Hilke, Mrs. H. E. Krehbiel.

Contraltos—Mrs. Adele Laeis Baldwin, Mrs. Katherine Bloodgood, Mrs. Josephine S. Jacoby, Mrs. Elizabeth D. Leonard.

Tenors—J. H. McKinley, E. C. Towne, Wilfred T. Van York.

Bassos—Dr. Carl E. Dufft, Charles B. Hawley, Fred. C. Hilliard, Dr. Carl Martin.

The following programs have been arranged and will be printed in booklet form, with notes on the music by H. E. Krehbiel:

#### DECEMBER PROGRAM.

Madrigal, O Sing Unto My Roundelay.....Wesley

Four part song, Night.....Gounod

Piano.....

Madrigal, Thine Eyes so Bright.....Leslie

Two hunting songs for male voices.....Schumann

(With accompaniment of four horns.)

Piano.....

Five dance songs.....Hofman

#### FEBRUARY PROGRAM.

Two four part songs.....

Winter Days.....Caldicott

The Vesper Hymn.....Beethoven

(With assistance of a boy choir.)

Piano.....

Ballet Madrigal, See, the Shepherds' Queen.....Tompkins

Ode to Apollo (melody composed about 278 B. C.).

Harmonized and arranged for female voices

and baritone solo by Frank Taft.

Piano.....

Four love songs.....Brahms

#### APRIL PROGRAM.

A Spring Madrigal.....Marenzio

Two songs for male voices with soprano obligato.....Dregert

Piano.....

Three trios for female voices.....Brahms

(With accompaniment of harp and two horns.)

Serious Glee—Hushed in Death the Minstrel Lies.....Hiles

Piano.....

Five Russian songs.....Henschel

#### The Minor Key.

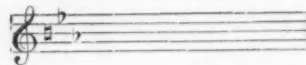
By CLARA A. KORN.

FOR some time past the subject of a change in the signature of the minor key has been agitated by a number of your readers, a subject in which I, as a specialist in musical theory, am naturally greatly interested.

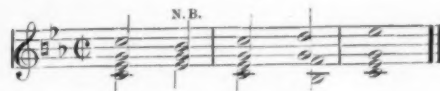
From a superficial point of view it would seem an advantage to indicate the raised seventh in the signature, but if we delve more deeply into the actual scope of the minor key we will find how impolitic it were to alter anything at all. If the text books on harmony could be made to contain all the elements of the minor key and to place all the facts before the student (which is impossible in the limited space of a text book) this question would never have arisen. Few teachers of harmony realize how exceedingly simple the workings of the minor key can be made to the pupil if the matter be but rightly handled.

In the first place, the harmonic and melodic minor scales are formed by making certain explicit alterations in the major scale. The signature of the minor key is derived from the receding melodic scale and equals that of its relative major.

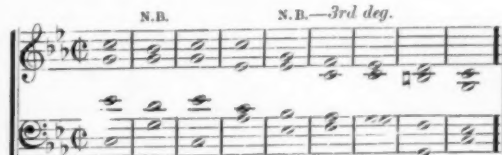
I will illustrate a very few points to substantiate the exceeding aptness of the signature as at present in use. Take C minor. Were the signature thus, as has been proposed,



we would either be obliged to dispense with each and every B flat in this key, or else battle with difficulties far greater than those which we encounter in the present system. If the above signature were authentic we would have no E flat major triad in the key of C minor, and a transition into this, the key of the relative major, would be prohibited. We would then be compelled to adhere dutifully to the augmented triad of the third degree, which, used in this place and in this manner, is one of the most meaningless chords in existence.



There would be no key of the third degree into which to modulate or enter, for the reason that the augmented triad represents no key. Every composer will agree that this restriction would prove a positive hardship, as the chord and key of the mediant can be used to such splendid advantage in minor composition. Dr. Antonin Dvorák even goes so far as to advocate the liberal use of the normal dominant—i. e., the dominant triad with a minor third—



a chord which is very effective if properly handled, as will be seen in Chopin's Nocturne, op. 15, No. 3.

The fact is, and will remain, that the minor key actually contains all the "accidentals" of its relative major. The seventh note is raised merely when it officiates as leading tone, i. e., when it leads directly into the tonic triad, and is found only in the chord of the dominant seventh (or dominant triad), also in the diminished triad and chord of the diminished seventh of the seventh degree. These chords form but a comparatively small part of the entire harmony of a minor theme, as the endless and overscrupulous adherence to the orthodox dominant becomes as dry as dust, and is sufficient to vulgarize the most ideal melody.

The few irregularities incidental to the minor key can be made clear and easy to every pupil of average intelligence, and, although it is possible to dissertate at enormous length upon this subject, I will now close in the hope that these remarks may have enlightened such of our music students who have become discouraged by the difficulties apparently enshrouding the minor key.



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NEW YORK, October 3, 1908.

**S**TUDIOS open, pupils and teachers returned to the grand, politician-ridden city, concerts begun (Chickering Hall fired the first gun), musicales occurring, churches well filled—all this betokens much music madness. Heaven help the man who attempts to go through this vortex without good health, strong nerves and a fat purse! Everywhere is seen signs of activity, and the whirl is fast upon us.

Ralph Dayton Hausrath is planning a concert, soon to occur, with Miss Lily Ott, soprano whose pleasing personality and brilliant voice I remember hearing some time ago at A. Gérard-Thiers' studio; George Fleming, baritone; Ethan Allen Hunt, tenor, and others to be engaged. Hausrath teaches at his studio, 65 West 115th street, Tuesdays and Fridays, and likewise is of the staff of the German Conservatory of Music. He has lately become organist of the Church of the Atonement, 140th-street and Edgecomb avenue. The remainder of the choir is composed of Mrs. Ruedderman, soprano; Miss Gotthold, alto; Mrs. A. Bauer, tenor, and Wm. Koster, bass.

Mrs. Arthur L. Chaplin, address 6 West Ninety-first street, is a pianist accompanist of more than ordinary ability, recently come here. She is looking for special work as a studio accompanist, and any teacher of voice who wants a steady and reliable person for such a place, compensation moderate, write as above or telephone her "Columbus 990."

Speaking of accompanists, I am reminded that Kate Stella Burr has returned, having spent much of the summer in the classic shades of Homer, N. Y., which the same is in Cortland County, her native heath, and where Kate Stella stored away a large amount of nerve force to draw upon the coming season. As an accompanist, song coach, pianist, organist or talker this woman can hold her own with the best. Coming here unknown a few years ago, she has attained to much—aims for much more.

Edward Bromberg, the basso cantante, who, though his is a German name, is a Russian, meaning thereby that he speaks half a dozen languages with equal facility, has removed his studio uptown to 138 West Ninety-first street, ground floor. This is a most pleasant neighborhood and the move will doubtless prove one of sound business judgment. Basso of the quartet of the well-known First Presbyterian Church of Yonkers, and also at present of

the West End Temple, on Eighty-second street, a modest and genial man; Bromberg points with pride to these references:

Alexander Siloti, the world renowned piano virtuoso, pupil of Liszt and Rubinstein, Leipsic (Germany).  
Dr. Otto Neitzel, the celebrated pianist, composer and critic of the *Kölnische Zeitung*, Cologne (Germany).

Heinrich Zoellner, professor of music at the University of Leipsic (Germany), recently director of the New York German Liederkreis.

J. H. Gittings, the eminent piano pedagogue, Pittsburg, Pa.

John D. Hazen, organist and musical director of the First Presbyterian Church, Yonkers, N. Y., and Christ Church, Tarrytown, N. Y.

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Dr. Edward Frankel.

A year ago I said this of him, and I will again emphasize every word of it:

A fine voice (basso cantate), a dignified and worthy personal appearance, excellent enunciation (whether English, German, Italian or Russian, in any of which he is equally at home) and much style are united in a singer I have recently met. I refer to Edward Bromberg. How very few singers are as cosmopolite?

Mme. Louise Gage Courtney announces her pupils' "prize contest" for this Friday evening, in her roomy Carnegie Hall studio, and requests your "Gossip's" presence as one of the judges. The idea of these contests originated with her, I believe, and consists of the singing of several pupils at a series of studio musicales, each pupil to be marked a certain per centum, according to certain standards, such as enunciation, style, tone emission, &c., and at the final contest the prize is awarded the student having the highest per cent. All of which must create and conserve ambition, promote good-natured rivalry and so stimulate the student.

Mr. and Mrs. Conrad Wirtz, of 2166 Seventh avenue (128th street), have issued their annual circular, this time in the form of a handsome twelve page booklet, devoted to their piano school. Mr. Wirtz's experience extends over a period of twenty-two years. For nine years he was at the head of the musical department of a seminary. Since that time he has been engaged in conservatory work and private teaching.

Mrs. Wirtz has been very successful in the teaching of young children and is an able assistant in carrying out Mr. Wirtz's methods and in laying the foundation for more advanced work.

It is a well-known fact that while many pupils can play very well when alone, they are unable to render even a simple composition acceptably before others. To overcome this timidity and at the same time to stimulate practice monthly recitals are held at which the pupils play some part of their regular work. These recitals are informal gatherings of the pupils and their friends, and are mutually helpful in that each pupil has the opportunity of hearing the work of others. Short lectures on some musical subject are also given at these recitals.

Wirtz is a composer of some excellent anthems, published by Schmidt.

Last week this column contained flattering reference to a Marie Seymour Bissell, pupil of Miss Nellie Brewster, and I am glad to here reproduce further mention of yet

another pupil of the same teacher—Geo. Ensworth. Said the Burlington (Vt.) *Free Press*:

George Ensworth, baritone of the Second Middle Dutch Church of New York, gave some excellent numbers. He has a fine, manly voice, full and rich in quality, and he sings with much dignity and taste. The dream and song by Cantor showed the beauty of tone, while in the torador song from "Carmen," he proved himself capable of sufficient dramatic style.

Said the Winsted (Conn.) *Herald*:

Mr. Ensworth, the young baritone, who has been delighting many audiences in other towns this summer, was given a flattering reception. He has a true, manly voice, full of pathos, and in the dramatic passages thrilled the audience. He sang the torador song from "Carmen" with dash and spirit.

Harry Parker Robinson, baritone, has substituted frequently at some prominent churches, notably at the Madison Square Presbyterian, at Rutgers Presbyterian and last week, during the Hebrew "Yom Kippur," he sang for six consecutive hours at an uptown temple. It is merely a question of time when Mr. Robinson will have a fine permanent place, worthy his merits as a singer and gentleman.

"It is said that the wedding of Miss Maude Litchfield, of Quincy street, Brooklyn, to Victor Baillard, the well-known baritone, whose engagement was announced a short time ago, will be an event of the early winter."

Baillard is one of the numerous Powers artist-pupils of whom one reads much nowadays.

The methods of the Townsend H. Fellows' Bureau are too well known to need comment. Mr. Fellows is so thoroughly conversant with musical affairs, from a long and varied experience in musical circles, that he has achieved an enviable reputation for his ability in placing artists to the best advantage. Many churches all over the country have been supplied with talent and a great many singers occupying prominent positions have secured the opportunity through him. With October 1 the new season begins, and he is desirous of securing good voices and fresh talent for both church and concert work at all times.

The season promises to be a very auspicious one; already several enterprises are on foot which will materially increase the workings of the bureau, and a number of important engagements for some well-known artists under his exclusive management have been closed.

F. W. RIESBERG.

### Choir Notes.

WITH the passing of summer and advent of the fall and winter season the activity in the choirs of our various churches will begin. The singers who have been away will settle down again to business and the different choirs will shortly be in perfect training, and beautiful music will be the result of the much needed rest which the summer vacations have given the tired and weary singers.

Although the summer was an extremely warm one and had driven many to the country, seaward, &c., the offices of Townsend H. Fellow's Choir Agency were open the entire season. He has placed thirty-three singers and organists in various positions, some permanently and some temporarily.

Among those who have been placed permanently since the beginning of the summer months are W. R. Squire, tenor, placed at the St. James M. E. Church, 126th street

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and Madison avenue; Walter H. Robinson, lately from Toronto, Canada, placed as tenor at the Church of the Epiphany, Lexington avenue and Thirty-fifth street; R. Laslett Smith, a young and talented organist, just returned from a period of study with some of the best masters in London, has been placed as organist and choir-master at Trinity Church, Waterbury, Conn. This church has the reputation of doing some of the best church music in Connecticut. Mrs. Nellie Pray, soprano, at the Synagogue, corner of Fifty-fifth street and Lexington avenue. This lady has also been acting as substitute for Mrs. Orchard at the Marble Collegiate Church. Griffith E. Griffith, bass, at the Synagogue, 125th street and Fifth avenue (Temple Israel). Mr. Albrecht filled Organist Cary's position while the latter was in Europe this summer. Eladio Charli, baritone, has been doing some work at Plymouth Church, Brooklyn; S. P. Veron, bass, has also been doing work at the same church. Miss Edith J. Miller, contralto, has acted as substitute for Mrs. Bloodgood at the latter's church (West End Collegiate).

Ethan Allen Hunt, tenor, has also been supplied with work at the same church. Miss Fanny M. Spencer, organist, has been substituting at the Tremont Baptist Church. Mrs. Glendy S. Graham, soprano, has been singing for Mrs. Burch at the Munn Avenue Church, East Orange, N. J. Miss May Casta, soprano, has been heard at the First Presbyterian Church, Orange, N. J., during the absence of Miss Anna Hughes; Miss Casta has also been meeting with great success in Baltimore, Md., where she has been singing at one of the celebrated summer parks there. Miss Florence Meigs, contralto, has been heard at the First Presbyterian Church, Orange, N. J. Miss Ada Frances Howard, organist, has filled Mr. Kittredge's position during his absence, at the Bergen Avenue Dutch Reformed Church, Jersey City, N. J. Miss Helen Niebuhr, contralto, has filled Miss Meigs' position at one of the largest synagogues in the city during the summer. Miss McMinn and Miss L. C. Courtney have both, at different times, substituted for Miss Spencer at the Dutch Reformed Church, Elmhurst, L. I. Alexander P. McGuirk, the well known tenor and organist, has been singing during the summer at the First Presbyterian Church, Yonkers, N. Y. Miss Lila Juel, soprano, at the First Presbyterian Church, Orange, N. J. J. F. Runyon has acted as substitute for Joseph F. Kitchen, organist, at the First Baptist Church, of this city.

In addition to these Mr. Fellows has placed Hobart Smock, tenor, and Miss Rosina Berge, harpist, at concerts at Rye, N. Y., and Mrs. Marshall Pease, contralto, in a number of concerts at Saratoga, N. Y., where she created a most decided success by her artistic singing. Roland Paul, tenor; Mr. Kitchen, organist, and Miss James, soprano, have also appeared in some of the large cities in Canada during the summer.

Mr. Fellows has already made a number of dates for his "Persian Garden Company," which is composed of the following artists: Miss Lucile Lawrence Jones, soprano; Mrs. Marshall Pease, contralto; Roland Paul, tenor, and George Fleming, bass. Arrangements have also been made for the appearance of some of his leading solo artists at fashionable musicales to be given in New York city this winter.

#### Dannreuther Quartet for Toronto.

Quartets come and go, but the Dannreuther String Quartet goes on forever, as its merit deserves. Established now fifteen years, the players are united in an ensemble impossible to attain except through constant association. The quartet is booking many engagements, one of the first being an evening at Toronto, Canada, this month.

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#### Boston Music Notes.

BOSTON, October 1, 1898.

W. A. HOWLAND will begin lessons at his studio in Steinert Hall on Tuesday, October 4.

Clara E. Munger spent the festival week in Worcester, returning to Boston to begin the winter season at the end of the week. Nearly all Miss Munger's time is taken for the season, although all hours are not permanently arranged. Her new studio, new as to rebuilding and re-decorating, but at the same place, 2A Park street, is now ready for occupation.

Priscilla White and Katherine Lincoln attended the Wednesday evening concert at Worcester.

Quite a number of musicians and those interested in music went to Worcester for the week, as will be seen in the report of the festival.

Suza Doane has returned from a pleasant vacation and resumed lessons this week at her studio in the Pierce Building.

Mrs. L. F. C. Richardson resumes teaching after to-day.

Mary A. Stowell has moved her studio to 64 Commonwealth avenue. Miss Stowell, who has charge of the music department at Wellesley, says: "The season has opened most auspiciously at the college." In another week she will commence private lessons in Boston and at the Rogers Hall School, in Lowell, where she also has charge of the music.

Mrs. Stovall, organ teacher at Wellesley College, is quite ill, and Miss Florida McKeen, of Waltham, is taking her place.

Caroline Gardner Clarke is just now getting settled in her new apartments in Trinity Court. Her suite is in Jefferson Hall and is delightfully located for such a busy woman as Miss Clarke is. The season has commenced in a most auspicious way, with engagements for several important things already booked and a number of offers under consideration for oratorio and concert work. Later more can be said, when Miss Clarke's plans are more definitely settled.

Albert Dewey Jewett has resumed teaching at the Virgil Clavier School of Boston, after his summer's visit to Germany and England, where he spent some time in study with A. K. Virgil, both in Berlin and at the Virgil Piano School in London. He reports much enthusiasm for the method in both places, the summer sessions having many of the most prominent teachers in attendance.

Mr. and Mrs. Carleton Slack sang in New Bedford last week at a concert given under the auspices of the New Bedford University. An audience that crowded the house to the doors gave them a splendid reception and were most enthusiastic in their applause after each number. Mrs. Slack sang Spohr's "The Rose" in a most artistic manner. Mr. Slack was obliged to respond to an encore after singing the "Bedouin Love Song," by Chadwick.

#### Adele Lewing.

Miss Adele Lewing, who has been in Europe all the summer, reached New York yesterday on the Barbarossa, of the North German Lloyd Line. She will at once resume her professional work at Steinway Hall.

#### Zehm's Organ Recitals.

Harry J. Zehm will give a series of organ recitals in the First Congregational Church, South Norwalk, Conn., Saturday afternoons, beginning October 22. The first of the series will be a Guilmant program, made up wholly of the works of the great master. Being a Guilmant pupil and a skillful organist, Mr. Zehm will, it is safe to predict, give an adequate interpretation of the various numbers. His playing is always marked by intellectuality.

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## About Musical People.

**F**REDERICK ARCHER began his fourth season in Pittsburgh last Saturday by giving his 224th organ recital. The program contained several novelties. Mr. Archer will continue his free instruction this year and will have more time for the work, being relieved of all responsibilities in connection with the orchestra.

Bert M. Kirk, a popular young musician of Pittsburgh, who enlisted as a private in the Fourteenth Regiment, has been its chief bugler.

Tali Essen Morgan, who has recently begun to train the choir of the Second Presbyterian Church in Pittsburgh, is making preparations for producing parts of "The Messiah," "Elijah" and "The Creation."

The Mendelssohn Club, of Philadelphia, W. W. Gilchrist conductor, began rehearsals last night for its twenty-second season. It is the desire of the club to enlarge its membership so that it will contain 125 singers. It is proposed to produce some large choral works this season.

The Mozart Club, of Pittsburgh, will give Max Bruch's dramatic cantata "Arminius," for solo voices, chorus, orchestra and organ, at its first concert of the season, November 22.

The Hartford, Conn., School of Music has secured as a violin instructor Isadore Troostwyk, well known as a pupil of Joachim.

In the far West, in Tacoma, Wash., is soon to be established a conservatory of music. H. J. Cozine, formerly connected with the Puget Sound University, will probably be at the head of the institution. A charter has been secured and the conservatory has been placed on a solid financial basis.

Miss Ida Wanoschek, the child violinist, of Newburgh, N. Y., was given a benefit one night last week by the musicians of that town. The girl, who is only eleven years of age, gives evidence of extraordinary talent.

Last Saturday was given the last of the free concerts in Budd Park, Kansas City. These concerts, which have attracted immense crowds this summer, will be resumed next year.

Sterrie A. Weaver, superintendent of the music department of the public schools in Westfield, Mass., has published a book describing his original system of teaching vocal music.

The Williamson Orchestra, of Williamson, N. Y., has been organized.

Miss Alice Claudia Thomas, teacher of oratory and elocution in Mt. Union College, Youngstown, Ohio, gave a successful entertainment last Thursday night under the auspices of the Young Ladies' Society.

Mrs. Otto Sutro and her two daughters, Miss Rose and Miss Ottilie, will make their home in Baltimore this winter. The young ladies, who have won considerable fame as ensemble pianists, will give concerts during the season in the large cities of the United States and Canada and will also do some teaching. In conversation with a representative of the Baltimore News one of the Misses Sutro said:

While studying all the time, we have never studied under anyone's instruction since we graduated in Berlin as students of the Konigliche Hochschule for Music, where we were under the direction of Professor Barth. Now the public and critics are our instructors. They can teach a good deal if one is willing to learn from them. We always read criticisms of our playing and are ready to profit by an unfavorable criticism, if it is a just one. Do we arrange our own programs? Always, unless special request is made for particular compositions. As a rule too little attention is paid to the arrangement of programs. They are too monotonous. Each selection should be a direct contrast to the selection preceding it. Even if a concert should be devoted exclusively to rendering the compositions of one writer the audience desires naturally to hear the whole scope and versatility of his power. Hence the program should be as varied as possible.

J. G. R. Von Reffas, the violinist, of Cincinnati, went to Atlanta, Ga., last week to take part in several concerts.

Dudley Buck and his family have moved to No. 34 Sidney Place, Brooklyn.

Mrs. Flournoy Rivers delivered a lecture in Nashville, Tenn., last week on, "Great Piano Players." She discoursed interestingly about Rubinstein, Chopin, Schumann, Paderewski and several others. Musical numbers were given by Miss Loa Renner and Miss Mary Falconer, pianists, and Melbourne Clements, violinist.

Miss Mabel Lee McFerrin, one of Tennessee's most talented composers, has moved to Nashville for the winter. She will soon bring out several pieces for the piano.

The members of the Denver Musical Protective Association recently enjoyed a banquet tendered by Emeido Brindisi, manager of the headquarters of the organization, the occasion being his sixty-first birthday. Professor Brindisi was born in Italy and in his younger days served as musician and bandmaster in the United States Navy, going through the civil war. He is a clarinetist of ability.

Fearing trouble with the Denver Musical Protective Association, the Colorado Amusement Company, conducting the Tabor and Broadway Theatres, has secured a temporary injunction restraining the organization from interfer-

ing with its business. There has been no trouble with the union.

W. Frank Wilson, the well-known violinist, of Wilmington, Del., is suffering from a poisoned hand. He received the injury while in the country last summer.

William L. Tomlins has been giving a series of lectures on music in Tacoma, Wash.

Mr. and Mrs. Martin Cahn, of Omaha, who have exerted considerable influence in musical affairs there, are about to move to Chicago.

Miss Eugenia Getner, of Lincoln, Neb., is singing with success in Omaha.

For the past six weeks the Mexican Band has been giving concerts daily and nightly in connection with the Omaha Exposition. This week it is replaced by the Innes Band.

Thomas G. Shepard, a prominent musician of New Haven, Conn., has resigned from the Treat & Shepard Company, of which he has been secretary and treasurer for years, to devote himself entirely to music.

Grace Orchestra, of Wilmington, Del., has been enlarged to twenty-five members. E. A. Brill is the conductor.

The Mozart Quartet, of Wilmington, Del., has resumed rehearsals. It is composed of the following: J. L. Dashiell, first violin; Frank Wilson, second violin; Charles M. Baird, viola, and Frederick Becker, violoncello.

Miss Olive Pulis, a member of the Seminary Conservatory of Music, Troy, N. Y., has opened a studio in that city.

The musicians of Baltimore entertained in handsome style the delegates of the Northeastern Saengerbund who recently visited that city. In the course of a column report of the festivities, the Baltimore Sun said:

Wreathed in smoke from hundreds of cigars and quaffing glasses of the foaming beverage of which Gambrinus is said to have been fond, more than 800 Germans sang songs of the Fatherland and listened to fervid flights of oratory in their native tongue at a "commerz" last night in the hall of the Germania Maennerchor, Lombard street, near Paca street. The "commerz" was given in honor of the delegates from the societies composing the Northeastern Saengerbund, who held a meeting in the clubhouse on Sunday to make arrangements for the national saengerfest to be held at Brooklyn in June, 1900.

The concert hall of the Germania Maennerchor was elaborately decorated in honor of the evening's event, which was one of the largest affairs of its kind held in this city for years. It was the first time the hall has been used for a social gathering since the commencement of the improvements to the clubhouse and hall. Flags of the United

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States and Germany were festooned together, and from the sides of the gallery were suspended prize banners won by the society at various saengerfests. The singers, for nearly everyone present belonged to some German singing society, were seated at long tables, which extended the full length of the hall. Wives, daughters and sweethearts of the men occupied seats in the gallery and took the liveliest interest in the singing and speechmaking.

Addresses were made by Dr. L. Weyland, of New York, vice-president of the Saengerbund; Louis A. Meyer, recording secretary of the bund, and S. H. Sanger, of Brooklyn. Solos were sung by F. H. Weber and B. Pfoertsch, and a number of choruses by the United Singers, under the direction of Prof. J. C. Frank. Accompaniments were played by Winter's Orchestra. The "commerz" concluded about 12 o'clock with the singing of "Die Wacht am Rhein" and "My Country, 'Tis of Thee." The ladies present added their sweet voices to the stronger voices of the men in beautiful harmony. Farewell handshakes and fond good-byes were said, and the "commerz" was over.

The Baltimore Symphony Orchestra, under the direction of Ross Jungnickel, will give its usual six concerts at Music Hall. The dates will be: November 18, December 2, January 6, February 10, March 10 and April 14. Last year these concerts were largely attended and met with the approbation of the educated music lovers of the city. Mr. Jungnickel has labored incessantly to elevate the standard of orchestral music in Baltimore and to bring his orchestra to a high degree of excellence. An elaborate prospectus has been issued, giving the names of all the compositions and soloists that have figured in the concerts of this organization during the past five seasons. Among the notable works which will be given this season are the Seventh Symphony of Beethoven, the D major symphony of Svendsen, the E minor symphony of Tschaiikowsky, the "Frithjof" of Hobmann, and many Wagnerian excerpts. Some of the soloists thus far engaged are Mme. Eleanor Meredith, soprano; Miss Mary Louise Clary, contralto; Miss Lillian Apel, pianist; E. Wad, pianist; J. C. Van Hulsteyn and Richard Hilliges, violinists.

Carl Mindt, director of the Sixty Artillery Band, at Fort McHenry, has organized in Baltimore a choral society, which already has a large membership. Speaking of this enterprise, the Baltimore News says:

That the choral society will be a success is beyond a doubt, as many persons of high musical standing have signified their willingness to become associated with the movement. Professor Mindt thinks that he will have no difficulty in getting together a big chorus of good voices which will be able to render any kind of music acceptably. He has had experience in many such affairs and has never met with a failure.

George Alexander A. West, organist of St. Luke's Church, Germantown, Pa., has returned from a three months' visit in Cheltenham, England.

Louis J. Mintz, one of the well-known tenors of Philadelphia, sailed on the Red Star Line steamer Belgenland from New York last week for Paris, where he purposes staying for a year to study with either Sbriglia or Trabaldello. Mrs. Mintz accompanies him.

#### Miss Blanche Duffield.

Miss Blanche Duffield has many engagements ahead for this season. She sang for the literary society at Dr. McArthur's church Thursday evening, September 26, and the previous evening was the soloist at the opening exercises of the Young Woman's Christian Association. In speaking of her singing, the Harlem Reporter said: "Miss Duffield possesses a powerful, cultured soprano voice, and the two numbers she gave were artistic and delightful. She was obliged to respond to encores."

The Troy Times said: "Miss Duffield has a remarkably fine voice, as well as a very attractive presence."

Miss Duffield is a pupil of Mme. Lena Doria Devine.

#### Supplementary Examinations.

THE supplementary examinations at the National Conservatory are as follows: Violin and other orchestral instruments, October 12, Wednesday, 2 to 4; singing, October 13, Thursday, 10 A. M. to 12 M., 2 to 4 P. M. and 7 to 9 P. M.; piano and organ, October 15, Saturday, 10 A. M. to 12 M., 2 to 6 P. M. and 7 to 9 P. M.

These supplementary examinations are instituted in order to accommodate many pupils and music students who have been out of town on their annual vacations. There were so many applications that President Jeannette M. Thurber thought it would be better to receive them at a stated period and give them the benefits of the regular examining board. Admissions are, nevertheless, daily for those who wish to begin at once.

In the singing examinations Mrs. Julie P. Wyman, the celebrated contralto, will participate and lend her valuable aid. We quite agree with Mrs. Thurber that in Mrs. Wyman young singers will find an invaluable guide. Her diction is exquisite, her knowledge of the various schools of singing large, and her experience before the public eminently fits her as a teacher who can give to her pupils the finesse and authority so sadly lacking in most vocalists.

#### Mrs. Alex. Rihm.

Mrs. Alex. Rihm has been engaged at the Temple Ruth Eshim as solo soprano. The Temple is in Keap street, Brooklyn, and has a large and wealthy congregation. Mrs. Rihm has entered upon her duties.

#### The Carri Brothers.

The New York Institute for Violin Playing and School for Piano and Vocal Culture has resumed under the most favorable conditions.

Ferdinand and Hermann Carri, who conduct this successful institution, have been passing the summer at Nantucket, Mass., where they enjoyed a respite from their arduous labors.

Their first concert of chamber music will take place in Chickering Hall the first week in November.

#### The Chorus of the Temple.

The eighth oratorio concert of the Chorus of the Temple will take place November 11, at the Temple, Broad and Berks street, Philadelphia. On this occasion the chorus of 100 singers will be assisted by an orchestra of fifty musicians, and a grand organ. David D. Wood will be the organist.

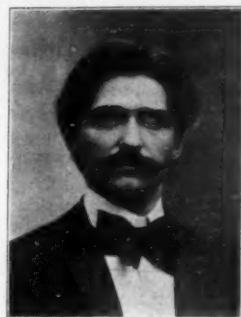
The following soloists will appear: Mme. Emma Suelke, soprano; Mrs. Maud Wilson Grove, contralto; Leonard E. Auty (New York city), tenor, and Charles J. Graf, basso. Second quartet, Miss Alice M. Burdette, soprano; Miss Alice Barnard, contralto; Joseph Smith, tenor, and M. Harmer Brooks, basso.

W. W. Gilchrist will be the conductor, and Mendelssohn's oratorio "Elijah" will be the work given.

#### Elliott Schenck Resigns.

Elliott Schenck, who has been for four years past chorusmaster and assistant conductor of the Damrosch-Ellis Opera Company, has determined to give up this position and devote more of his time to concert conducting and lecturing. Mr. Schenck has decided to settle on his native heath again, but he will be missed at the opera, for the chorus under his direction, according to many reports, exceeded anything heard in this country for a long time and the occasions on which Mr. Schenck was given the baton were marked by great success.

It is interesting to note that the second opera ever conducted by Mr. Schenck was "Lohengrin," with Gadske, Kraus and other great artists in the cast. Mr. Schenck has already made several engagements for lectures, among others four in Boston and six in Philadelphia. This week Mr. Schenck's new Festival Overture is to have its first hearing under Damrosch.



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## Opera in English.

THE CASTLE SQUARE OPERA COMPANY REVIVES "PATIENCE"  
--THE 250TH PERFORMANCE A NOTABLE ONE.

THE American Theatre was crowded to overflowing last Monday night when the Castle Square Opera Company gave its 250th performance. Gilbert & Sullivan's "Patience," one of their most delightful operas, was revived, with the following cast:

Reginald Bunthorne, a fleshly poet. Raymond Hitchcock  
Archibald Grosvenor, an idyllic poet. Wm. G. Stewart  
Col. Calverley. Harry L. Chase  
Major Murgatroyd. Frank Moulan  
Lieut. the Duke of Dunstable. Jos. F. Sheehan  
(Officers of Dragoon Guards.)  
Bunthorne's Solicitor. Frank L. Ranney  
Chorus of Dragoon Guards.  
The Lady Angela. Lizzie Macnichol  
The Lady Saphira. Gertrude Quinlan  
The Lady Ella. Zetti Kennedy  
The Lady Jane. Rose Leighton  
(Rapturous maidens.)  
Patience, a milkmaid. Belle Thorne  
Chorus of Maidens.

The audience had a thoroughly enjoyable evening, as the work was given with dash and enthusiasm. As usual the chorus was superb and the stage setting excellent. Of the soloists Joseph F. Sheehan, Belle Thorne and Harry L. Chase deserve special mention. Mr. Sheehan is constantly improving, and his efforts are always conscientious. Miss Macnichol, Miss Quinlan, Miss Leighton and Mr. Stewart were satisfying in their respective parts.

The orchestra at times was too subdued. The instrumentation of the Sullivan operas is one of the interesting features and should not be slighted.

The public should avail itself of the opportunity this week of hearing one of the most charming of comic operas by going to the American Theatre. Next week grand opera will be inaugurated by the Castle Square Company with no less a work than Verdi's "Aida." Good!

## The New Music Directory.

THE time is close at hand for the appearance of the only complete music directory Greater New York can claim.

The demand for such a work has been readily demonstrated by the already enormous subscription list, applications for books having been received from many firms throughout the entire country, thus demonstrating not only the keen and widespread interest shown in this work, but the efficacy of THE MUSICAL COURIER as an advertising medium.

## A College Lawsuit.

THE New York College of Music was defendant to-day before Justice Beekman, in Trial Term, Part VIII., in a suit brought by Mrs. Louisa de Magri, a singer, to recover \$1,200 alleged to be due her for breach of contract.

She testified that in 1896 she entered into a contract with the defendant to act as a teacher. She said she was to have had ten pupils a week, each of whom was to take two lessons a week. The plaintiff also testified that she re-

turned from Europe to fill the contract, but that after a short time her name was taken off the list of teachers at the college.

By way of defense to the suit, it was set up that the plaintiff had agreed that her name would not be placed on the list of teachers in any other college, and that in violation of this agreement her name did appear among the teachers at the New York German Conservatory of Music and the National College of Music. The professional name of the plaintiff is Louise de Flotow.

The case was not concluded.—Evening Post, Monday.

## Leefson Returns.

Maurits Leefson, of Philadelphia, returned from his European trip last week, and has resumed work at his studio in that city.

## Mme. Maigille's Musicales.

Mme. Helene Maigille will give her first musicale of the season next Tuesday evening at her studio, No. 6 East Seventeenth street.

## Katie Teschner-Stern.

Miss Katie Teschner-Stern, a young and promising violinist of rare talent and a pupil of the graduating class of Normal College, has joined one of the leading conservatory orchestras.

## Dr. Hanchett's Work.

The first number of the *Musical Art Record*, the organ of the Central School of Music of Brooklyn, has just been issued. It tells all about this institution, its plans, scope, &c. The faculty of the school is composed of the following: Dr. Henry G. Hanchett, director; R. Huntington Woodman, teacher of organ and theory; Carl G. Schmidt, musical history; Chester H. Beebe, piano and clavier technic; Mrs. Stuart Close, piano and clavier technic; Miss Ellen Holly, synthetic method and technic; Miss Anna C. Foote, registrar.

Dr. Hanchett, in addition to his educational duties in connection with this school, will teach in his studio, No. 136 Fifth avenue, New York. He will also give a series of analytical recitals, Beethoven readings and classical and popular concerts. He expects the busiest season he has ever had.

## INFORMATION BUREAU.

## MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Maud Reese-Davies, W. C. Carl,  
Ella C. Carr, W. E. Bacheller,  
Heinrich Klingensfeld, Miss F. Roselle,  
Richard Burmeister,

## MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

John Hyatt Brewer, Harry Gilbert,  
Miss Elsa Von Moltke, Evelyn Ashton Fletcher,  
Miss Rosa Gisch,

## Powers Returns Soon.

Francis Fischer Powers returns soon from his Western stay, having had large classes in Denver, Col., during the summer. He has issued handsome announcement cards, as follows:

*Mr. Francis Fischer Powers  
resumes his teaching  
Saturday, October fifteenth,  
and desires all those  
intending to study  
to secure hours on that day.  
Carnegie Hall,  
New York.*

## Carl's Classes in Organ Playing.

Pupils from all parts of the country are availing themselves of the advantages of study with W. C. Carl this season, and to acquire the Guilman method of organ playing. Besides Mr. Carl's work on the concert stage, a considerable portion of the time will be devoted to work with pupils, and the class will be a large one.

At the old First Presbyterian Church the advantages for study and practice are such that Mr. Carl has two organs at his disposal, and pupils can both receive the instruction there and practice as well. Mr. Carl has reopened his attractive studio at No. 9 West Twenty-second street, where pupils in harmony and the theory of music are received.

## SOLE DIRECTION OF VICTOR THRANE.



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CHICAGO OFFICE MUSICAL COURIER,  
October 1, 1898.

**NOTICE.**—The Chicago Department of THE MUSICAL COURIER was established for the purpose of supplying news of the Chicago artists, composers, teachers and musicians generally to the outside world. Therefore, will the members of the musical community send their items of news, programs, announcements of concerts, &c., so that they arrive at this office on Saturday morning. Tuesday afternoon is TOO LATE for publication in the current issue, as the paper goes to press Tuesday night.

It is imperative to make this notice and protest, as the Chicago correspondent has frequently received notices on Tuesday and has been made to feel the brunt of displeasure and, indeed, has been sadly rebuked because publication had been unobtainable until the following week.

**D**R. ZIEGFELD'S evil example last week, strong protest against which is again renewed, in the confining of his hospitality and a most pleasant evening to the physically stronger and the smoking sex, was followed during the present week by Director Curtiss and Manager Pardee, of the Fine Arts Building.

On Wednesday night last a preliminary inspection of the new hall, fully lighted up for the occasion, was given to Chicago newspaper men and a number of other interested invited friends. Refreshments were served on the stage, following which, or in one of the spare intervals, the ever happy Charles Nixon, music critic of the *Inter-Ocean*, spoke a few words to the difficult accompaniment of much hammering, workmen still laboring to complete for the morrow's public opening. Wishing the new building a long career of good fortune and usefulness, Mr. Nixon, in the name of all present, heartily congratulated Mr. Curtiss and the Studebaker brothers on the completion of such an important and notable addition to the artistic temples of the mighty Western capital.

To do honor to the dedication of the Studebaker Hall, the new and certainly a most decided acquisition to the public musical buildings of the city, gathered on Thursday evening a notable assemblage of the city's society representatives, as well as the leading lights of its musical and artistic life.

It was the culmination of an idea nourished and cherished for many years by Director Charles Curtiss, and he and his able coadjutor, Architect Bemis, must have been proud indeed at the result achieved and the entire satisfaction expressed by the goodly audience. "What a beautiful hall" was the general expression as the brilliant lighting revealed the palatial splendor of the hall, and then each set himself to analyze the component details of the gorgeous creation.

Entirely novel is the design, the square taking the place of the more usual circles, and the series of boxes in the three balconies arranged in the manner familiar to those who recall the opera houses of Europe.

The ceiling is supported by immense pillars, which also sustain the balconies. Most harmonious, too, is the color arrangement, old ivory and gold displayed in fuller beauty by the rich red walls beneath the balconies and with carpets of a similar hue. The ceiling decoration is simple, but elegant in the extreme, but the main decoration has been given to the proscenium arch. The golden filigree work completes a Gothic design of rare beauty, while above the arch on each side are two frescoes of which Denett Grover was the artist, typifying Music and Art, the twin sisters to whose worship the hall is dedicated. The dull red, a most happy coloring for the costume, appears also in the upholstering of the opera chairs, another feature where comfort has been well considered. On the back of each chair is a tapestry design which in excellent harmony removes any color monotony.

As to the capacity of the house, there are seats for 1,600, one-half of which are on the lower floor, and accommodation could be found if required for nearly a thousand more. The stage, 60 by 32 feet, is equipped with a three manual Kimball pipe organ, the latest and grandest instrument of its kind.

The opening of Studebaker Hall was an occasion auspicious also as the inauguration of the musical season. The night was not an ideal one, for though rain did not fall it threatened, and the atmosphere was warm and close. Still a mention of some of those who were present prominent in music, art and society will be sufficient to show the interest taken in the event: Judge A. G. Ewing, Dr. Delaskie, Dr. and Mrs. Watson, Mr. and Mrs. Clem Studebaker, Mr. and Mrs. E. G. Cone, Mr. and Mrs. Swabacker, Dr. Ziegfeld, Mr. and Mrs. George Hamlin, Mr. and Mrs. Charles Clark, Messrs. J. T. Hattstaedt, Jay Freeman, Hart Conway, J. G. Shortall, T. L. Shortall, Mr. and Mrs. Zeisler, E. L. Upton, William S. Warren, Frederick Ullman, Charles E. Tripp, J. W. Johnston, Dr. and Mrs. H. A. Rogers and Prof. George A. Coe.

A musical entertainment was provided for the opening night of a character to satisfy the most fastidious, but the interpretation, except where Mme. Bloomfield-Zeisler, Chicago's pianistic pride and unquestionably one of the greatest living pianists, was concerned, left a great deal to be desired. Madame Zeisler was handicapped in the extreme, but rose to the requirements of the occasion, and showed herself supremely indifferent to obstacles in the shape of ill-rehearsed accompaniment and an orchestra and leader strange to one another. Fannie Bloomfield-Zeisler was mistress of the situation, of her audience and of her art. With characteristic energy she elected to give us two concertos possibly the most intrinsically difficult and opposite in construction that can be found—Beethoven's E flat major and the A minor of Schumann.

After this stupendous task the scherzo from Liszt's fourth concerto (which Mrs. Zeisler has made her own) was played as only Fannie Bloomfield-Zeisler can play. I hear pianists exclaim, "Oh, that's easy, she has played it so often." It may be quite simple, but the majority can practice from now until the millennium and still will never get within measurable distance of an artist who is almost unequalled among women pianists for delicacy of interpretation and exquisite touch. I have heard it said that there are only two great women pianists. From Madame Zeisler's performance on this auspicious occasion I would be inclined to place her by herself.

So much has been written of this marvelous pianist that there remains only the fact that she justifies every plaudit she has received. From a pianistic standpoint her interpretation was that of a genius of hard work combined with intellectuality and musical feeling, a performance which one hears but rarely. Fannie Bloomfield-Zeisler has attained the height of her ambition of becoming one of the greatest.

The contention of our music critics that Chicago has ample material in the way of orchestra leaders, is beyond arguing, and the claim an outside choice advanced that the Cream City possessed calibre superior was proven, an unfortunate experience for the initial performance of a new musical building, absurd. Any insinuation that Chicago is want in orchestra leaders is insulting to our musical art when we all know there are here a number of capable directors who would have done infinitely better justice to such an occasion. In this regard I may be permitted to mention Bendix, Schoenfeld, Rosenbecker and Spiering. To go to Milwaukee for Arthur Weld, or any other amateur conductor, was a matter of necessity. The ethics of the situation were peculiar. Here was the Thomas orchestra engaged to open the season apart from the building with which it is identified. It was impossible for Thomas to conduct in person; it was also impossible for any one of the Chicago conductors to be asked and, therefore, the authorities were obliged to jump the fence and bring someone from somewhere. Consequently every one concerned is having an uncomfortable feeling that the wrong thing was done. So let not the Milwaukeeans flatter themselves. It was a case of any port in a storm. "Get the first conductor obtainable" was the order, and it resulted in the engagement of Arthur Weld.

I have written to considerable length regarding the Studebaker Hall, for well is it worthy of extended notice. It is the realization of a dream; its clustering lights and chaste rich ornament form the fit resort for beautiful women and exquisite adornment; it has already declared itself the music temple of Chicago's fashionable world. Acoustically, and Thursday's concert should afford a criterion of judging, the properties are everything that could be desired. To so much of praise, however justifiable, some leaven is wholesome. Manager Pardee, a gentleman of suave manner and most exquisite courtesy, most admirably fitted for a position of such responsibility, would be wise to devise some means of preventing the noise from the stone corridors filling the halls. There were times on Thursday when it was intolerable. To a master of detail, such as Mr. Pardee, the mention of such a condition is to insure a remedy.

In the selection of the Kimball organ for Studebaker Hall the manager has evinced unerring judgment, as the justly famed house in building an instrument which I have heard many organists to say is unrivaled. This organ is to be dedicated on October 19 and will be an auspicious event, as several celebrated organists are to assist in the dedication. Harrison Wild, Mr. Lutkin, Mr. Moore and Mr. Middleschulte are a few of those who are to be heard.

A few words as to the advantages to be obtained at the Studebaker Hall. The location is superb, between the Auditorium and the Athletic Club; the exits are numerous and convenient, and the management is of the best. It is



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Mr. Charles W. Clark, Baritone.  
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#### IMPORTANT.

All communications respecting the Spiering Quartet must be addressed personally to Theodore Spiering, 635 Fine Arts Building. It has been found necessary and to the better interests of the quartet to dispense with the services of P. V. R. Key. All engagements will, until further notice, be made personally with Mr. Spiering, the founder of the quartet. Twenty-eight important engagements have already been made for the quartet in the coming season.

Some of the finest chamber concerts yet given in Chicago are planned to take place in University Hall, which is to be opened shortly. Especially fine pianists are engaged by Mr. Spiering, and altogether the outlook is most promising. The season ticket sale commences next week.

#### \*\*\*

Most advantageous dates have been made by Mr. Pardee for the Bendix Company, which begin November 2 in Chicago. Many of the principal cities have guaranteed the company and no less than twenty important engagements are made. Pittsburgh, Philadelphia, Boston and New York are in course of negotiation, so that it looks as if the Western artists are to make a considerable inroad with the Eastern artists' field.

#### \*\*\*

A sensation was created by the appearance and playing of a young violinist who hails from Melbourne, where she has been touring for some months. About twenty musicians and press people assembled at Lyon & Healy's by invitation to hear this girl, Anna Fuchs, who, by all odds, is the biggest musical wonder Chicago has seen for many months. "A female Huberman," said one; "a great artist," said another; "a genius," said a third; "lots of money in her," said a prospective manager. All of which is true.

#### \*\*\*

Frank S. Hannah announces the first Chicago presentation of "In a Persian Garden," Liza Lehmann's musical setting of the "Rubaiyat" of Omar Khayyam, to be given in Steinway Hall, Tuesday evening, October 25, 1898.

The work will be preceded by a short talk upon the "Rubaiyat" and the works of Omar Khayyam by the great Wagnerian exponent Mrs. Ellen S. Crosby. The cast for this initial production will include Evan Williams, tenor (direct from his immense success at the Worcester Festival), supported by the following prominent artists of Chicago: Miss Jenny Osborn, soprano; Miss Edith E. Evans, contralto; Charles W. Clark, baritone, and Mrs. Johanna Hess Burr at the piano.

This will be the first production in Chicago, as announced last June, and will be the only one in which our home artists figure so highly. The production will be given in Milwaukee, before the Woman's Club, October 24, with the same cast, excepting William Osborn Goodrich in place of Mr. Clark.

Other bookings closed recently by Mr. Hannah are: Mr. Kurtzisch, "Creation," A Capella Club, Milwaukee, December 13; Mr. Goodrich, Arions, "Messiah," December 20; Miss Jenny Osborn, Miss Mabelle Crawford and Charles W. Clark for the last Arion concert, in the spring; Mr. David Bispham and Mrs. Johanna Hess Burr for a recital before the Woman's Club, in November; Miss

Osborn and Miss Crawford in double recital, Benton Harbor, Mich., October 19; Ludington, Mich., 20th.

#### \*\*\*

J. J. Hattstaedt announces that the first entertainment of the season will take place next Wednesday at Kimball Hall, when Miss Elizabeth Kennedy will give a dramatic recital. Miss Kennedy is a strong addition to the very strong faculty of the American Conservatory and is well and favorably known.

#### \*\*\*

I find from a dainty little booklet just published that Mrs. George Benedict Carpenter has exclusive management of Mrs. Genevieve Clark Wilson, soprano; Mrs. Christine Nielson-Dreier, contralto; Glenn Hall, tenor; Frank King Clark, basso (this quartet is fully prepared in all the standard oratorios, cantatas, &c., and also in song recital programs and the song cycle, "In a Persian Garden"); Miss Marian Carpenter, violinist; Bruno Steindel, violoncellist; Mrs. Clara Murray, harpist; Allen Spencer, pianist. Mme. Clara Murray is a harpist whose reputation as soloist and teacher is unrivaled in the ranks of women harpists.

#### \*\*\*

I have been asked where lies the Persian Garden. Enquirers, please come to Chicago.

#### \*\*\*

The two most important Milwaukee engagements for the coming season yet announced have both been given to the Chicago tenor, Frederick H. Carberry, who will sing "The Messiah" with the Arion Club, December 21, and "The Creation" in German with the A Capella Club. Mr. Carberry is a tenor whose work is eminently artistic, as his re-engagements at the various cities testify.

#### \*\*\*

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and

Serena Swabacker.

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#### \*\*\*

The Art Institute has arranged with Mrs. George Benedict Carpenter for a series of afternoon musicales, to begin in November. These musicales will be given in the beautiful Fullerton Memorial Hall, just completed. Several novelties are in preparation and the course promises to be a very attractive one.

#### \*\*\*

Mrs. Geo. Benedict Carpenter announces that the patrons of the forthcoming production of the "Persian Garden" in the new Studebaker Hall, November 4 and 5, are already pledged in large numbers, including the society elite, and the production promises to call forth quite as brilliant an audience as that of last spring in the production of "Adelaide."

#### \*\*\*

Mrs. Genevieve Clark Wilson, Mrs. Christine Nielson-Dreier, Glenn Hall, Frank King Clark, and Allen Spencer, at the piano, will open the entertainment course of the Calumet Club of Milwaukee with the production "In a Persian Garden."

#### \*\*\*

In addition to supplying societies, clubs, &c., Mrs.

George Benedict Carpenter makes a specialty of drawing room entertainments in Chicago and also in the various out of town districts. She has also power to arrange for any of the great artists visiting this country.

The following announcement tells the story:

"In a Persian Garden," selected from the Rubaiyat of Omar Khayam, music composed by Liza Lehmann.

Artists: Mrs. S. C. Ford, soprano; Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor; David Bispham, bass; Miss Adella Prentiss, piano.

Studebaker Music Hall, under the auspices of Rockford College Association, Friday, November 4, at 8 o'clock, preceded by a song recital by the artists.

Saturday, November 5, at 2:30 o'clock, preceded by a song recital by David Bispham. Direction, Mrs. Geo. Benedict Carpenter.

#### \*\*\*

When the Milwaukee *Sentinel* describes Emil Liebling as pianist-composer-critic-pedagogue it comes pretty near being correct. We in Chicago know him for the busiest man in town, with probably the largest following in the city of Chicago. From the account in the *Sentinel* it appears that Milwaukee audiences have received him with the same favor that Chicago has shown for an artist whose work has stood the test of years. Apropos of Mr. Liebling's first appearance at Downer College since his appointment as director of the music department, the *Sentinel* said:

Mr. Liebling, the new director of the music department of the Milwaukee Downer College, gave a delightful recital of piano music in the study hall last evening, the audience consisting principally of the young and ambitious students of that institution. The pianist-composer-critic-pedagogue was in admirable condition for his work, which occupied only about an hour, but supplied a pleasing variety of compositions, ranging from Handel and Scarlatti to MacDowell and Liebling, with some of the most interesting specimens from the pens of Chopin, Schumann, Liszt and Rubinstein. The principal composition of the evening was the Sonata in E minor, op. 7, by Grieg, a work, which is characteristic of the great Norwegian composer, and modern in treatment as well as full of sentiment. Mr. Liebling played from memory, and not only did justice to the mechanical portion of the work, but also read the poetry and sentiment. The audience was appreciative and responded with warmth. Mr. Liebling's next recital will be devoted to Beethoven, after which the modern romanticists will supply several programs, and American composers will be heard in the last of the series.

#### \*\*\*

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of Chicago has achieved more than ordinary prominence of late. Much has been said of the musical education which the Misses Leiter obtained, and how they had had the best instruction obtainable. Few know, however, that among the prominent pianists of Chicago, Miss Margaret Cameron was selected to instruct the youngest daughter, Miss Daisy Leiter, and for this purpose used to travel from Chicago to Lake Geneva every week.

Miss Cameron holds in great estimation a letter from Mrs. Leiter expressing her high regard for the former's exceptional ability.

Few artists have become as well known and appreciated as Frank T. Baird. Not only in America, but in England, is Mr. Baird popular, and the present summer has been spent in the company of several famous English artists, who welcomed the Chicago artist with great cordiality. "Restful study" is the name Mr. Baird gives his English trip, which this year was extended to Frankfurt and Berlin.

During his residence in London he appeared at the annual concert given by Miss Hope Glenn, which I remember as being one of the society events of the season. At this concert Arthur Barton, who was for several seasons a pupil of Mr. Baird, made a most promising debut, and has now settled in London.

As the teacher of that most successful tenor, George Hamlin, and the popular Miss Helen Buckley, a record has been established for Chicago by Mr. Baird. He returned to the city last week, and is already busy at his charming studio arranging dates for his musicales and pupils.

Allen H. Spencer, of the American Conservatory, gave a recital Saturday afternoon. I regret notice was not sent to this office in time to attend the concert. Very good accounts are being given of Mr. Spencer's work, and his playing is said to be growing in technic, and his style broadened and improved. The following is the program:

Allemande. . . . . Suite op. 1. . . . . d'Albert  
Gavotte and Musette. . . . . Rameau  
Gavotte and Variations. . . . . Rameau  
Nachtstück, F major. . . . . Schumann  
Mazurka, op. 2. . . . . Sapellnikoff  
Berceuse, op. 57. . . . . Chopin  
March Wind. . . . . MacDowell  
Waldestrauchen. . . . . Liszt  
Paraphrase on Waltz, Roses from the South. . . . . Strauss-Schütt

Thomas Taylor Drill gave the first of his series of musicales in Kimball Hall to-day. The program was in the form of a song recital and included many attractive compositions. Among the singers appearing were Percy Stephens and Miss Ruckheim, both of whom possess excellent voices, and show the results of training with Mr. Drill. The songs presented were many and varied and were taken from the works of Liza Lehmann, d'Hardelof, MacDowell, Schubert, Hawley, Henschel and a new waltz song of Kate Vanderpoel's. I am told that Mr. Drill purposes giving Liza Lehmann's "Persian Garden" in the near future, rehearsals having been in progress some time.

Mr. Drill is firmly established in the vocal world, is one of the most successful people in Chicago and has a unique following.

Mrs. Nellie Bangs Skelton is to be found at 903 Stein-

way Hall and has been engaged by leading artists for coaching this season. Mrs. Skelton has also been engaged as accompanist for George Hamlin's recital of Richard Strauss' songs at the Columbia, October 11.

Bruno Steindel will be the assisting soloist at George Hamlin's recital. This promises to be not only one of the first concerts of the season, but the first in quality. As it is an afternoon concert a goodly number of out of town students and lovers of music are expected to attend.

Miss Jeannette Durno, who was a pronounced success last year, is making engagements for the coming season. She will make a specialty of recitals for colleges, clubs, musical societies, &c., and has a large repertoire, including several concertos. Last season was the first since her return from abroad and she succeeded in obtaining an enviable reputation as a pianist, whose work is such as to promise a big career. At a time when our Western artists are gaining a strong foothold in the East Miss Durno should be among the first to be heard.

Miss Mary F. Stevens is deputizing for Mrs. Duff at her studio, while the latter remains in Paris. Beginning September 12, Miss Stevens can be found at the Auditorium Building Mondays, Wednesdays and Fridays.

A benefit concert was given for Miss Kathleen Shippen (prior to her departure for Europe), at Winnetka, Monday evening. Miss Shippen had the assistance of that gifted soprano, Miss Eva Emmet Wycoff, Miss Bertha Shippen, William Diestel, and August Hyllested.

#### CLARA MURRAY.

Audiences in Denver, Minneapolis, St. Louis, Omaha, Washington, Philadelphia, New York and Boston have all heard Mrs. Clara Murray, who has for years labored to make the harp a popular instrument in America. In all the cities which have been visited by the leading woman harpist of America (as she is always designated) the criticisms of her work have spoken of her immense and immediate success.

The following paragraphs are what leading papers have published about the Chicago artist:

She exhibited rare ability and delicacy in bringing out the beauties of this delicate instrument.—Boston Transcript.

Mrs. Murray's execution is singularly brilliant, her tone full and clear, while the spirit of her performance is that of the true musician.—MUSICAL COURIER.

Madame Murray gave her harp solo with delightful artistic repose. More than that, she plays with an abandon which is fairly captivating.—Philadelphia Times.

Mrs. Clara Murray proved a harpist of exceptional merit, bringing out effects that have not been heard before upon this instrument and proving herself an artist of high order. She has a masterly control of the harp, a technic that is remarkable, and she plays with excellent expression and finish.—Washington, D. C., Evening Star.

Mrs. Clara Murray is a thorough master of this difficult instrument and her work was warmly appreciated.—Baltimore Morning Herald.

There was a musical treat in the harp playing of Mrs. Clara Murray, who is a proficient artist, and played with

such brilliancy and charm that she was enthusiastically enjoyed.—Chicago Tribune.

Mrs. Clara Murray rendered a difficult composition, by Alvares, with such firm finish and brilliancy, and at the same time with such delicate and subtle understanding as to make it a revelation. Her touch is simply superb.—Chicago Evening Post.

Mrs. Murray's mastery of the harp, that most expressive instrument, was a revelation. She is of modest and sweet appearance and plays with a grace in perfect accord with the harmony her trained fingers evoke. Her technic is that of an artist in love with her instrument, and aside from her wonderful instrumentation she gives life and spirit to the tone.—Minneapolis Journal.

Her tone production was a revelation to lovers of this classical instrument, and the beautiful light and shade of her touch, combined with great power, yet tender and sympathetic, proved her an artist, and showed the beauties of the instrument to the fullest extent.—Omaha World-Herald.

Mrs. Murray's playing was exquisite in its perfection of technic and artistic finish.—St. Louis Post-Dispatch.

Mrs. Clara Murray, the harpist, was a revelation. She brought out effects on her instrument that have not been heard before. Mrs. Murray's pedaling was exquisite, her technic displaying runs in thirds and sixths simply marvelous, and with all this combining a temperament full of fire and life, her playing is hardly to be excelled. Later on in the evening she performed the "Ave Maria, by Schubert, Wilhelmj playing the obligato to Mr. Listemann's violin solo. This number proved to be the best of the entire program. It had to be repeated.—Denver Daily News.

The initial meeting of the Drake Club took place last Friday evening in the Kimball Rehearsal Hall. Twenty-five of the better pupils of Mr. Drake's class will form the club.

Clarence Clark was elected president and Mrs. Spoor Morgan secretary. The meetings will take place every two weeks. The object of the club is the study of chamber music as well as solo playing.

Mr. Drake gave the pupils a short talk and recital.

FLORENCE FRENCH.

#### Leontine Gaertner.

This distinguished violoncellist, has returned to New York prepared for a busy season. She is already booked for a number of concerts. Manager Victor Thrane will look after her interests.

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130 KEARNY STREET,  
SAN FRANCISCO, Cal., September 28, 1898.

**G**RAND opera is in its last days and no one can say otherwise than that it has been a success throughout.

The only novelty of great importance given was Goldmark's "Queen of Sheba," which is on for several nights this week. After the first production it has been playing to standing room only, and nightly the presentations grow better and more finished.

Those who have won the laurels of the season were Lichter, over whom San Francisco is quite enthusiastic and is very happy that she remains in the stock company; De Vries if anything added to the admiration that he had aroused upon previous visits.

Wanrell, the basso, made as pronounced a success as anyone who has appeared this season. He has a deep bass voice of fine timbre, a pure diction, very marked dramatic ability and a magnificent stage appearance. If he goes East after this engagement is concluded the company who will secure his services will have a winning card.

Marie Linck, whose mezzo-contralto has been very much praised and admired, has great dramatic ability. Marie Brandis was very successful in "Queen of Sheba," as was also Elvia Crox.

Helen Merrill did all that was put upon her in a thoroughly dainty, agreeable manner. She ought to accomplish something. All members of the company were good, but these were the notable successes.

There is much life in the theatres. The Baldwin is now playing the Frawley Company in "An Enemy to the King." Blanche Bates is a strong card in the company. Modjeska would have been more successful had she surrounded herself with a company which her dignity demands.

Nance O'Neill is a great hit at the Columbia. Her work is artistic and there is much pride in the fact that she is a California girl.

The run of "The First Born," at the Alcazar, has been phenomenal, considering the length of time that it was on before. The new stock company, at least Gretchen Lyons and Ernest Hastings, were delightful in the Chinese roles. "In Mizoura" this week.

There is no doubt now that the new enterprise of M. B. Leavitt is a success. The Comedy Theatre is turning away people nightly. "What Happened to Jones" is the attraction. Gustav Luders, well known in Chicago, is leader of the orchestra, which is a good one.

Jeanne Franko is making a great hit at the Orpheum by the virility and dash of her violinistic ability.

An editorial in THE MUSICAL COURIER of a few weeks ago said it would not be surprising to hear of the department stores giving symphony concerts. Perhaps the near-

est approach as yet exists here in 'Frisco, where there are weekly orchestral concerts given at the Emporium, the largest department store on the Coast. An orchestra of twenty-five men, under the direction of John Marquardt, dispenses programs of this nature:

March, Inauguration.....Herbert  
Overture, Tancred.....Rossini  
Lyric Tonpicture, The Prairie Princess.....Eilenberg  
Gavotte, Little Duchess (new).....Aronson  
Grand Opera Fantaisie, The Daughter of the  
Regiment.....Donizetti  
Waltz, Vienna Girls.....Ziehrer  
Potpourri on Scottish Songs and Dances.....Mackenzie  
Quartet from Rigoletto.....Verdi  
Intermezzo from Cavalleria Rusticana.....Mascagni  
March, Love and Glory (new).....Benoit  
Overture, Orpheus Inferno.....Offenbach  
Waltz, The Prisoner of Zenda.....Witmark  
Comic opera selection, La Fille de Madam Angot.....Lecocq  
Anvil Chorus from Il Trovatore.....Verdi  
Tenor Solo, Let Me Love Thee.....Arditi  
Tenor solo, Come Into the Garden, Maud.....Balie  
Marion Kellewa.  
New coon song, Mo Honolulu Lady.....Johnson  
March, Dina's Jubilee.....Ellis

There is one thing of which San Francisco cannot complain, and that is the lack of a delightful and cozy concert hall. Some of the notable artists have appeared and are booked at the Sherman-Clay Hall, which has been built of comparatively recent date, and is the most popular house in San Francisco for concerts and entertainments. The following concerts will take place at Sherman-Clay Hall on the dates specified.

Sept. 29.—Miss Hilda Newman, piano recital.  
Sept. 30.—Mr. and Mrs. Sidney Drew for the Women's Professional and University Club, matinee.  
Sept. 30.—H. B. Pasmore, concert.  
Oct. 1.—Durward Lely, concert.  
Oct. 5.—Pierre Douillet, piano recital, matinee.  
Oct. 6.—Hother Wismer, concert.  
Oct. 10.—Ed. Xavier Rolker, concert.  
Oct. 11.—Miss Katharine Ruth Heyman, piano recital.  
Oct. 13.—Miss Katharine Ruth Heyman, piano recital.  
Oct. 15.—Miss Katharine Ruth Heyman, piano recital, matinee.  
Oct. 18.—Mr. and Mrs. Heinrich, Miss Julia Heinrich.  
Oct. 20.—Mr. and Mrs. Heinrich, Miss Julia Heinrich.  
Oct. 22.—Mr. and Mrs. Heinrich, Miss Julia Heinrich, matinee.  
Oct. 27.—Miss Pearl Ladd, dramatic and piano recital, evening.  
Oct. 27.—R. A. Luchesi, matinee.  
Oct. 29.—Miss Pearl Ladd, dramatic and piano recital, evening.  
Oct. 29.—Miss Charlotte Voorsanger, concert.  
Nov. 15.—Otto Bendix, piano recital, evening.  
Nov. 17.—"Schumann Evening," Meyerinck Club.

Next Sunday the new organ at St. Dominick's Church will be dedicated, for which event H. J. Stewart, one of the most important organists in the city, has been engaged to play, and to arrange the musical program, for which Stewart has engaged the Tivoli orchestra and a choir

composed of soloists from the Tivoli. It is also expected that Stewart will give some organ recitals there, and it is to be hoped that this will be realized, as it would be very beneficial for musical advancement.

Among the talented composers in America Aloys Lejeal must demand recognition, especially in that line of work for which there is so much need of dignity. His fifth mass, recently finished, lies on my desk, and whereas it would be a pleasure to hear it in its entirety, it is a privilege to study it in the score. Lejeal has written many piano sketches, which have been published by the Eastern houses, and they are all indicative of a musicianly intelligence and unusual purity and simplicity of expression.

Wm. Piutti has been engaged to give some illustrated lectures by a musical club in Santa Rosa. Piutti is very talented and successful in this work. He has some pupils of importance, whom he hopes to bring out very shortly, and he is in possession of information of several former Los Angeles pupils who will come to this city to study with him.

At the home of H. B. Pasmore, a number of friends assembled to meet Miss S. I. Morgan, of Los Angeles. During the evening several of Pasmore's pupils sang informally, and some trios were delightfully played by his extremely talented children, of whom I have spoken before, but who are improving with marvelous strides.

The work of these children is so intelligent and so artistic that they command respect for what they have accomplished and for the legitimate work which they do. Arthur Weiss is teacher of the nine-year-old 'cellist, Hother Wismer of the violinist, and Helen Anderson of the pianist.

Robert Bien sang "The Bell," by Saint-Saëns, in a beautifully finished and musically intelligent manner. He has a magnificent bass voice, which is undergoing a careful training with Pasmore. Miss Delvalle also shows the fine results of Pasmore's good, ever conscientious and intelligent work on a fine organ. Other pupils I did not hear, as I could only remain too short a time listening to the satisfactory work of a good teacher.

William Armstrong, the lecturer, of Chicago, who made many friends while here, will arrive the latter part of October, when he will be heard in some new and interesting lectures. Armstrong's knowledge of musical matters and conditions will be very valuable to those interested in music and musical life.

Through incorrect information I announced recently that Rose Adler, known under the name of Relda in Paris, is to return to her home in this city. Miss Adler is abroad and has been successful. She will remain there, as she has engagements in London and Paris, which will give her opportunities to show what voices hail from California. Mrs. Kiessing, who is better known to the pro-

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fessional world as Celia Adler, is her sister, and Mrs. Kiessing should undoubtedly be with her, for her work in heavy lines has been very highly commended.

\* \* \*

Otto Bendix, who is one of the leading pianists and teachers in the city, will give a recital shortly. Bendix was formerly the well-known teacher in the New England Conservatory of Boston.

The Musicians' Club will hold its first meeting by an informal social evening to-night.

In the recital which Miss Marian Bently will give she will be assisted by Michelena, the tenor, always welcome to San Francisco audiences. Miss Bently will, in addition to other things, play some of her own compositions.

The prospects for a successful season for the Heinrichs seem to be good, especially in Oakland, where there is considerable enthusiasm shown. Heinrich is an artist whom no one who lays claim to any musical culture can afford to miss, as his singing is artistic in the highest sense, and he is worth six lessons to any student of any teacher here or elsewhere for what he can learn in style, phrasing and finish.

Kathryn Ruth Heyman, of New York, will give three piano recitals during the second week in October. Miss Heyman is a pianist of rare gifts and should draw large audiences in this city, where there are thousands of students and thousands of people who say they are interested in music. For the benefit of those who have not heard of Miss Heyman, it might be well to state that she has been able to arouse the interest and enthusiasm of New York, London, Paris and Chicago, each city placing her among the artists in fact, not in name only, so it is to be hoped that San Francisco will take this opportunity to hear her before she returns to the East to fill numerous engagements.

Poddie Ross, who is visiting here from the East, gave a private hearing to some of the critics of the San Francisco press. Miss Ross is said to be a singer of much merit.

The first concert of the twenty-second season of the Loring Club was held last night at the Odd Fellows Hall. After an absence of some years, David W. Loring, the founder, was again in possession of the baton. Ruth W. Loring played the accompaniments. The Chadwick composition was by far the best number on the program, through Markull's "Roland's Horn" showed breadth and scholarly treatment. The dainty "Dance of the Gnomes," by MacDowell, called forth an encore from the large audience.

In the first number a solo quartet consisted of George Purlenky, C. A. Howland, W. C. Staadtfield and Wm. Nielsen. In the third number the solos were given by Frank M. Coffin and C. A. Howland. Frank Coffin's tenor is always agreeable, and he sings with much musical feeling. Coffin sang the tenor solo in "Roland's Horn" and Charles H. Van Orden sang the baritone solo. This program was given:

A Gallant Hero Is the Spring.....Esser  
Lullaby.....Brahms  
Serenade.....Appel  
Rhine Wine Song.....Franz

Jabberwocky.....Chadwick  
Night on the Ocean.....Brambach  
Dance of Gnomes.....MacDowell  
Gondola Song.....Gade  
Roland's Horn.....Markull

Notwithstanding the fact that the work was well done and the concert was interesting from every side, the program would have been much improved by the assistance of some professional soloist of sufficiently high standing to be on a par with the club work. Program makers rarely understand just how much of a strain a couple of hours with one class of work is to an audience, no matter how intelligent the audience or how diversified the program. An instrumental number would have been very much appreciated.

The officers of the Loring Club for this season are:

President, L. S. Sherman; first vice-president, Winfield S. Jones; second vice-president, Benjamin Romaine; secretary, W. C. Staadtfield; treasurer, W. A. Murison; librarian, Ed. C. Boysen; assistant librarian, D. W. Wise; director, David W. Loring; advisory board, William Alford, James D. Phelan, E. H. Sheldon, Mrs. William Alford, Mrs. L. L. Baker.

Music committee, Chas. H. Van Orden, J. J. Morris, B. G. Somers.

Voice committee, J. F. Ritter, J. J. Nachtrieb, Benjamin Franklin, W. F. Hooke.

Mrs. Olive Reed Cushman will leave for New York about November 1, where she goes to take some lessons of Henschel, who is expected there at that time. Mrs. Cushman has a magnificent contralto voice, and if she decides to be heard in New York she will make many singers of note look to their laurels. Farewell concerts will be tendered her before her departure.

\* \* \*

The Trio Club, of Oakland, will resume rehearsals at the home of Mrs. E. H. Benjamin, with Florence Heine, violinist, and Louis von der Mehden, Jr., cellist. From the *Town Talk* I reproduce the facts concerning a new club of this city: A new club for ladies has just been organized in San Francisco under the directorship of D. P. Hughes, who has made such an artistic and social success of the Hughes Club, of Oakland. The Ladies' Singing Club, of San Francisco, meets every Monday afternoon at three o'clock in Druids' Hall, 413 Sutter street, for rehearsal dues are 50 cents a month, associate membership \$4 per year, including three tickets for each concert given during the year. All ladies who enjoy part singing of the best music are invited to come and join the new club. Fifty-one members have already signed the by-laws, and everything now points to a most successful musical club. Mr. Hughes leads all rehearsals. Solos to entertain the club and to give opportunity to hear different voices from each part are sung during the intermission at rehearsal, making a pleasant entertainment.

\* \* \*

The services at the Temple Emanu-El were of great interest during the holidays just past. The music and choir direction is under E. J. Stark, the cantor, and the organ is in the capable hands of Wallace Arthur Sabin, so that it is small wonder at the enjoyment which the congregation derives from the music of this synagogue.

The services for these holidays were composed and

trained by Stark himself. It is doubtful that the cantor's part could be used by many, as his own range is remarkable and was the subject of much comment and admiration. The choir had the assistance of B. Janlus, violin; Louis von der Mehden, Jr., cello; Louis Newbauer, flute. The Schophar service was done by Mr. Tobin on the trombone. The singers were Miss Daisy Cohn, Mrs. G. Kelly, Mr. A. Barrows and S. Homer Henley, the regular choir; in addition to Miss Alma Berglund, Madame Bernardi, Miss Denny, sopranos; Miss Murphy, Miss Sellander, contraltos; Mr. D. Jones, Mr. Blume, tenors; Mr. S. J. Sandy, Mr. Morell, basses.

The new organ, which was first heard on this occasion, is magnificent, and it should be a source of much satisfaction that W. A. Sabin is the organist, for he is well able to cope with it and to bring out its beauties to the fullest extent.

\* \* \*

Anna Miller Wood had the satisfaction of seeing a large number of people out at her concert, and she was fairly deluged with applause and flowers, so there is little doubt that her concert marked another success in her long list of them. She sang with spirit and musical taste, and of her delivery and charming diction and finish I have spoken recently, so that it seems needless to say again how interesting she is. Miss Olivia Edmunds played her accompaniments delightfully. Miss Edmunds is a pupil of Arthur Foote, so probably entered into the spirit of his songs more fully than anyone else would have done.

Giulio Minetti, who assisted Miss Wood, was highly interesting in all of his numbers; especially delightful was the Saint-Saëns "Rondo Capriccioso." Minetti played a little romance of his own, which was quite captivating, and if published would represent that class of composition which ought to find a ready demand. Mrs. Alice Bacon Washington ably accompanied him and played in ensemble the first movement of the "Kreutzer Sonata."

\* \* \*

A very agreeable concert was given at the Calvary Presbyterian Church, under the direction of Walter C. Campbell. Mr. Campbell, whose number closed the program, sang with a deep, rich bass voice and a great deal of fire and understanding. Mrs. Fine has had so many successes within the last few weeks that it would seem as though there was no room for more, but there was, and she added another regret at her departure. Of Miss Joy I will

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speak after hearing her again, as all participants were hampered by the accompaniments.

Of Wismer I have spoken before and will again, but not to-day. Lada was interesting in his numbers. This was the program:

'Cello solo, Romanza.....Lindner  
Adolph W. Lada.  
Song, A Woodland Serenade.....Mascheroni  
Herbert Williams.  
Violin solo, Prelude and Romanza.....Franz Ries  
Hother Wismer.

Songs—  
Irish Folksong.....Foote  
Bonnie Banks of Loch Lomond.....Old Scotch  
Miss Beresford Joy.

'Cello—  
Nocturne.....Chopin  
Serenade.....Pierne  
Adolph W. Lada.

Songs—  
The Old Mother.....Grieg  
Spring.....Henschel  
Slumber Song.....Bemberg  
Mrs. Priest-Fine.

Violin, Farfalla.....Sauret  
Hother Wismer.  
Nottingham Hunt, war song of the cavaliers.....  
By Fred Field Bullard  
Walter C. Campbell.

An afternoon of comedy, poetry and song will be given by the Woman's Professional and University Club in Sherman-Clay Hall, Friday, September 30, 1898, at 2:15 o'clock. The purpose of the club is to establish a clubhouse where artists, musicians, writers, &c., may live on the plan of the American Girls' Club in Paris. Mr. and Mrs. Sidney Drew will give a one-act comedy. Other participants will be Miss Alyce Gates, soprano; Miss Hattie Nathan and Miss Gertrude Gates, dramatic readers; Frank Coffin, tenor; Arthur Weiss, cellist; Roscoe Warren Lucy, pianist.

The patronesses are Mrs. W. B. Harrington, Mrs. I. L. Requa, Mrs. F. G. Sanborn, Mrs. John F. Merrill, Mrs. C. T. Deane, Mrs. George Wheaton and Mrs. T. B. McFarland.

#### Miss Hattie Sternfeld.

Miss Hattie Sternfeld, pianist, has resumed her lessons in Steinway Hall. Her home studio, where she teaches a few of her pupils, is at No. 232 West 126th street.

#### Max Treumann.

This admired baritone and successful teacher has returned to New York after a long vacation among the Berkshire Hills and has resumed his studio work.

#### New York College of Music.

Alexander Lambert will give the annual concert of the New York College of Music at the college hall the evening of October 10. He will be assisted by several distinguished artists.

#### Sauer Booklet.

The Sauer booklet, which has just been issued, is a beautiful publication telling all about Emil Sauer and his American tour. Address R. E. Johnston, 156 Fifth avenue, New York, for a copy.



#### MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,  
311 NICOLET AVENUE,  
MINNEAPOLIS, September 25, 1898.

WE are not dead, nor even sleeping, although I have been silent so long; indeed the indications are that the season upon which we have just entered will be away the busiest since the hard times set in so long ago. Nicollet avenue is in a general state of stir-up-ed-ness, putting up new and renovating old buildings.

Everyone wears a good times face, and trade is picking up along all lines. The Kimball piano and organ house have within a few weeks put in two of their new manual organs into churches, and sold a third to Prof. Hal S. Woodruff for a new studio he has opened in Masonic Temple. He has not given up his piano studio in the Century Building, where he will still train the voice and drill choruses, but his organ studio is to be devoted to his own preparation of organ programs, and, too, will be the practice studio for organ students who are able to take advantages thus open to them.

The organ put into the First M. E. Church in S. E. Minneapolis was opened on the evening of September 16 with a concert given by the following musicians: A. M. Shuey, organist; Mrs. Bertha Harmon Force, soprano; J. R. Kerr, baritone; the Rose String Quartet; Archie Elton Williams, accompanist, who gave the following program in excellent form:

Fantaisie and Fugue.....Rink  
Pilgrims' Chorus, Tannhauser.....Wagner  
Mr. Shuey.  
O Wondrous Dream.....Smith  
Largo.....Handel  
Andantino.....Mendelssohn  
Ave Maria, Otello.....Verdi  
Mr. Shuey.  
Serenade.....Haydn  
Au Bord de la Mer.....Dunckler  
Rose String Quartet.  
Songs.....  
Mrs. Bertha Harmon Force.  
Offertory in G.....Shuey  
Cavatina.....Shuey  
Grand March, Queen of Sabal.....Gounod  
Mr. Shuey.

We have not heard Mr. Shuey for a long time in concert work, for he devotes his attention to Mr. Kimball's organ trade, that branch of the business being under his supervision. It was pleasant to see him on the organ bench, and he demonstrated very effectively to the large audience present that they had secured a beautifully toned and attractive looking instrument. The tone of the organ is rich and brilliant as well, and answers to every stop and pedal with perfect accuracy.

Mrs. Force was in good voice, and sang delightfully, her number being a group of dainty ballads, which she gave with grace and ease. Mrs. Force leaves Minneapolis in a few days for Paris, where she will pursue her vocal studies for a year at least, perhaps longer. She is one of those fortunate Americans who can study abroad as long as she likes, and as she has voice, temperament and means I am glad that she has opportunity also. I for one wish her every success she desires. She will be accompanied

with a young lady, Miss Hawley, who goes to perfect herself in the French language.

To return to the concert, J. R. Kerr sang well, but he has not full control of his really fine voice, or else there was a hitch in some other way, for I know that it was not the fault of his voice in either quality or quantity. The string quartet are all men of experience in concert work, and their playing was in every way enjoyable. As a concert it was a success, and I am told netted a neat sum to the organ fund.

The latest addition to the musical circles of our city is John Parsons Beach, a nephew of President Cyrus Northrup, of the State University. He is a pupil of Carl Faelten and Carl Baermann, of Boston. On the evening of Friday, the 23d, he was heard in recital at Metropolitan Hall, the invitations being issued by President and Mrs. Northrup, and the occasion was a delightful society event. Mr. Beach is a very talented musician, and is warmly welcomed by the profession. Although still young he exhibits rare ability in conception of the musical classics, and has a clean, musicianly technic in presenting them. He is an accomplished pianist, and bids fair to be a masterful performer. Below is the program:

On the Mountains.....Grieg  
The Butterfly.....Grieg  
Bridal Procession.....Grieg  
To a Red Rose.....Beach  
A Miniature.....Moszkowski  
Chants du Voyageur.....Paderewski  
Etude.....Wollenhaupt  
The Trout.....Schubert-Heller  
Nocturne, B flat minor.....Chopin  
Prelude No. 22.....Chopin  
Scherzo No. 1.....Chopin

Nearly all the musicians have taken a vacation. Only our hermit pianist, Herman Emil Zoch, kept himself in his studio den through the heated term. He is at work at present in arranging the souvenir edition of his program, which will be issued on the occasion of his fiftieth recital, early in November.

An event of marked interest, and one which is sure to have an important bearing on the musical interests of our city, is the establishment and opening of the Johnson Piano School, which has its home in the Century Building. Mr. Johnson has associated with himself an accomplished corps of teachers in the various departments of the school, and has already a large number of pupils enrolled. As a scholar and instructor Mr. Johnson is well equipped for such an undertaking, and THE MUSICAL COURIER extends to him its best wishes for success in his new venture.

All the music schools of the city have opened with bright prospects for a flourishing season, and the cry of "hard times" has almost died out. It is doubly pleasant to record this, for your correspondent had a doleful experience in a few quarters. The depressing cloud begins to show a silver lining, and the wheel of fortune may give a turn in the direction of Acton Horton.

Prof. W. M. Cross, pianist, has returned from his wedding trip, leaving his handsome bride in your beautiful city. I sent you an account of the wedding at the time, but it was crowded out by more urgent communications I suppose. However, the information is not unimportant even now. Mr. Cross is so averse to public mention that one does not wish to trespass beyond forgiveness. However, he has joined the "noble army" of Benedicts and has taken unto himself a highly accomplished and beautiful bride.

I strolled into the studio of Clarence A. Bowen to-day and found him immensely busy, for he has had no rest the entire summer, and there is harder work still before him.

Mr. Bowen has some of the best voices under his instruction that can be found in this section, notably a young blind man, with a good tenor voice, who met with flattering success at the State Saengerfest at Winona in June last. Mr. Eichenlaub has a promising future, for he is in demand for solo work in many outside places. Mr. Bowen has also several ladies with exceptionally good soprano and contralto voices, and a "basso profundo," con-



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tained in 300 pounds of physical manhood, owned by the Secretary of State, Hon. Albert Berg. Mr. Bowen has also the direction of a church choir at Lyndale Congregational Church, and his work in connection with this class of music is very successful.

Oscar Ringwall, director of band and orchestra, has just closed a successful summer engagement, and is making preparations for the coming season. He will give regular Sunday afternoon concerts at Century Hall, and in the evening "Café Changtate" in the Society Dania Hall.

Frank Danz, Jr., will open his season of symphony concerts at the Metropolitan Opera House on the first Sunday in November. As I have frequently mentioned him in these columns, you all know that we have a very good orchestra in Minneapolis. Mr. Danz is an untiring worker in the interest of musical culture in our city, and the increased attendance every year, together with the marked improvement in intelligent appreciation attest the force of his influence on the music-loving public.

Among the wanderers just returned is Miss Helga Olson, the pianist. She spent the summer with her parents in their lovely home at St. Ansgar, Ia. She also spent a few weeks with her former teacher in Berlin, Dr. Jedliczka, who was visiting relatives in Milwaukee, Wis. Miss Olson went to the latter city to see her teacher and his wife, to both of whom she is deeply attached. She will reopen her studio on Monday next.

Mr. De Vold, a rising young baritone with an exceptionally beautiful voice, has moved into a handsome new studio, where he will continue his teaching in piano playing and vocal art.

Emil Oberhoffer, of the Northwestern Conservatory faculty, has just returned from his summer outing at Minnetonka. The genial professor tried his hand at horse ownership, and instead of investing in a yacht purchased a horse and carriage and went speeding around the lake instead of skimming over it. But, alas! his bargain was a city bred animal, and becoming frightened at a steam threshing machine he one day landed Mr. Oberhoffer with more force than was agreeable on his head in a clump of bushes by the roadside, leaving Mr. Oberhoffer to ponder sadly, and with extreme pain in his head and arm, on the instability of confidence placed in horseflesh. In less than twenty-four hours that horse had a new master, and Mr. Oberhoffer returned to his apartments in the city a very much disgusted man. I reckon he will try a boat next season.

ACTON HORTON.

## RICHMOND.

RICHMOND, Va., October 1, 1898.

ON September 17 the Jewish New Year was celebrated at Beth Ahaba Synagogue. The music for the service was all new and specially arranged by the organist, J. Rheinhardt, and with a choir of eight voices was most impressive.

A. P. Lenzi and Miss Margaret Sauerwald were married on September 22 in St. Mary's Catholic Church. The bride is a member (alto) of St. Mary's Church choir. Under direction of the organist, Charles F. Mutter, this choir rendered beautiful wedding music.

Mr. and Mrs. Frank Stayton Thompson will open their new season of voice culture, singing, piano, theory and harmony on October 3, at 604 East Grace street.

Prof. Julian O. Schultz, who has been connected with the New York Conservatory of Music, has located here as vocal teacher. He sang a tenor solo (his own composition) at the Seventh Street Christian Church on Sunday evening, September 25.

Prof. N. Bodwitch Clapp, after a sojourn of several weeks among his artistic friends in the musical atmosphere of New York and Boston, returned to Richmond September 24. He resumed instruction in piano playing September 26.

A. F. Unkel will resume piano lessons October 1. Miss Florence G. Shell, Mrs. Bettie R. Adams and Miss Zelle Minor have commenced their classes of piano teaching.

Fred C. Hahr will give lessons in piano playing, theory and composition after October 1.

Mrs. Alice Swain Hunter will resume vocal instruction on October 1.

The Wednesday Club, of which Arthur Scrivenor is director, will hold the first rehearsal on Friday, October 7. The executive committee of this well-known musical organization decided to give a music festival in spring. One evening will be devoted to sacred music, the other to operatic and dramatic works. The children's chorus (W. C. Mercer director) will again be the feature of the afternoon concert. Mendelssohn's "Hymn of Praise" has been selected as the principal work.

The celebration of "German Day" will take place October 6, from 4 o'clock P. M. until 12 o'clock, at Saenger Hall. A. Thilow's Jefferson Orchestra will furnish the music.

The active members of the Gesangverein Virginia are rehearsing a new chorus, "Sehnsucht nach der Heimat," composed by Prof. Charles F. Mutter, director of the organization.

A musical and literary entertainment was given at St. Mary's Hall September 30 by St. Leo's Catholic Club, under direction of Professor Charles F. Mutter. A very pleasing program was successfully rendered.

The characteristic march, "Shine On! Johnson!" has been played repeatedly by A. Thilow's Jefferson Orchestra. It will also be rendered on "German Day" by request.

X.

## Miss Helen Bertram in Boston.

That conscientious study under the guidance of a good teacher does amount to something is again proven by Miss Helen Bertram, as prima donna of the Bostonians. The following is a clipping from the Boston Herald of September 27:

The cast was essentially the same as that of last season, the only change of importance being the substitution of Miss Helen Bertram for Miss Neilson in the part of the ballet dancer Yvonne. Miss Bertram is a valuable acquisition to the company, and her performance was a constant pleasure in the unflagging animation, the cleverness and the dainty mirth that marked it. She has a well trained voice of good quality, and she sings tunefully, brilliantly and in a style that commands respect.

The song in the second act, to which reference has been already made, was given with an accent, an artistic coloring and a propriety of emphasis that fairly earned the three encores that rewarded her. Her efforts throughout were of a nature that imparted to the presentation of the opera generally a spirit and an interest that would otherwise have been wanting. Her success was immediate, and by the time that the curtain fell on the last scene of the opera she had completely won the warmest favor of her audience.

Madame Pappenheim may be justly proud of her pupil, who in turn may be equally proud of her teacher. Watch for more Pappenheim pupils.

## Mrs. Stella Hadden-Alexander.

Mrs. Stella Hadden-Alexander, the pianist, gave a Schumann recital at Lakeside, Ohio, and delighted the cultivated audience present. Later she appeared with equal success in Swanton, Ohio. The correspondent of the Toledo Blade gave this account of the concert:

Mrs. Hadden-Alexander, pianist, of New York city, gave a charming informal recital at the home of Hon. William Geyser, of this place, last evening. The selections were from the following masters: Beethoven, Chopin, Grieg, Liszt, Schumann and MacDowell. Mrs. Alexander is a lady of strong individuality, and her interpretations breathe a freshness that make the familiar compositions of these masters as interesting as though they were new. She is an artist that is so sympathetic and broad in her readings that the pathetic, quaint, dramatic and descriptive in her work receive their proper treatment.

Guests were present from Delta, Archbold and Wauseon, and all enjoyed this instructive musical evening, which is so rarely afforded in this vicinity.

In Sandusky and Toledo, where Mrs. Hadden-Alexander made short visits, she received much attention.

## A Work of Merit.

H. Klingensfeld, the violinist, has received many complimentary letters from prominent musicians who have investigated the merits of his School for Violinists. He is just in receipt of the following letter, which explains itself: H. Klingensfeld, Solo Violinist, New York City:

(TRANSLATION.)

DEAR SIR—Through my colleague, Mr. Bennat, solo cellist of our court orchestra, I became acquainted with your excellent viola school for violinists.

I must confess that I have long sought work of its kind, as the viola parts in my own chamber music compositions require a player who should at the same time be a violin virtuoso. Through the publication of your most fascinating work, written with evident love of the subject, you have done a great service to us composers, as it is bound to induce many violinists to pay more attention to the viola, which has been all along the stepchild of string instruments.

I am thoroughly convinced that your publication will meet with great and well deserved success everywhere.

Accept, dear colleague, the expression of my sincere esteem.

Yours truly,

JOSEPH MIROSLAV WEBER,

Concertmaster of the Bavarian Court Orchestra.

MUNICH, September 1, 1898.

## Baroness de Packh's Musicales.

Baroness Minnie de Packh and Maurice Gould gave their first musicale of the season last Monday evening in their spacious parlors, at No. 174 East Seventy-fifth street. A select audience, composed of those who are capable of enjoying music intellectually, filled the rooms.

This was the program, which was gone through without hitch or omission:

Overture	..... Weber
Miss Yetta Zimmern, Maurice Gould.	
My Mother's Song	..... Bohm
Miss Anna Vollmer.	
Bedouin Love Song	..... Pinsuti
Henry de Packh.	
Aria, More Regal in His Low Estate, from Queen of Sheba	..... Gounod
Baroness M. de Packh.	
Violin solo, Caprice de Concert	..... Musin
Victor Kúzdó.	
Two original Russian Folksongs (in Russian) arranged by	..... Gould
Baroness M. de Packh.	
Aria (Zerlina) from Don Juan	..... Mozart
Miss Yetta Zimmern.	
Elsa's Traum aus Lohengrin	..... Wagner
Baroness M. de Packh.	
Violin solo, Romance	..... Rubinstein
Victor Kúzdó.	
Widmung	..... Schumann
Miss Daisy de Banachowski.	
Beim Scheiden, duet	..... Rubinstein
Miss Daisy de Banachowski, Henry de Packh.	
Chanson Slave	..... Chaminade
Chant Arabe (with violin obligato)	.....
Baroness M. de Packh, Victor Kúzdó.	

All the accompaniments were played excellently by Maurice Gould.

Baroness de Packh was in superb voice, and charmed the audience. She sang a group of Russian songs that have never been heard in this country. Altogether the musicale was a most delightful one.

Mme. Katharine Evans

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## RETROSPECTION.

I know not where, dear heart, I loved you;  
Whether in some blue bowered Orient isle,  
Or where the North Sea's savage surfed despair  
Made seem but sweeter our love's little while—  
I loved you once. Sometime, somewhere.

I know not when, dear heart, I loved you;  
Perchance when all the world was young with pride  
Of deeds half dreamed, and joys we may not share.  
Perchance in sadder times, when dreams had died—  
I loved you once. Sometime, somewhere.

I know not how, dear heart, I loved you;  
Whether as lover or as priest his shrine.  
But this upon my heart is graven fair  
By memories half human, half divine—  
I loved you once. Sometime, somewhere.

RALPH SOMERVILLE THOMPSON.

**A**FTER this number the department of art, literature and drama will have a separate existence.

The growth of the musical department and the press of advertising make this separation a necessity. Hereafter these pages will be devoted entirely to music.

The literary department of THE MUSICAL COURIER has been acquired by *Mlle New York*. All the features that have made its success will be retained, and in addition new artists and new writers will contribute.

*Mlle New York* will make her reappearance October 15. The editor of *Mlle New York* is Vance Thompson. With him is associated James Gibbons Huneker. The art director is Thomas Fleming. These are the men who made *Mlle New York*.

The paper will be published every fortnight by the Blumenberg Press and will be sold through the American News Company.

## Monday Night's Plays.

**"CYRANO DE BERGERAC"** was brought out by Mr. Mansfield in New York and by Mr. Daly in Philadelphia.

Of Mr. Mansfield's production it may be said that it was a triumph of stage management, that the Roxane of Margaret Anglin was charming in its authority and grace and that the chief defect was Mr. Mansfield's distortion of the title role. Perhaps it was due to his nervousness that his mannerisms were unusually pronounced, and that the meaning of the poetical passages was almost obliterated in his jerky and affected utterance. At times, as in the battle scene and death scene, he rose to his high level of art, but, on the whole, his performance was singularly dark and deficient.

There was a tremendous crush at the Garden Theatre. The audience was in a humor to be pleased and yet it was never carried off its feet. Mr. Mansfield has yet to show that his version of *Cyrano* has any compelling hold on the average audience.

\* \* \*

Mr. Daly's production is reviewed by Israel Zangwill in the *Herald* in these words:

"I do not approach Mr. Daly's version of 'Cyrano de Bergerac' without prejudice, for his open repudiation of Mr. Rostand's name. It may indeed be discovered in minute letters somewhere in the program, but who is responsible for the present adaptation we are nowhere informed. Even those

who supply the theatre's drinking water are noted, but it seems to be of no importance who supplies the water of life.

"One line, indeed, the definition of a kiss—'a rose dot on the i of adoration'—I seem to remember from the version done for Mr. Heinemann by two London ladies. But as this line is put into the mouth of Roxane instead of Cyrano, we have a further sample of Mr. Daly's consideration for his original.

"It is vain to complain of the cuts, though sometimes a foolish prudery has dictated them, but it is hard to be deprived of the beautiful speech with the refrain, 'Non merci,' painting at once the ideal of Bohemian life and the character of the hero.

"But with Miss Rehan as the leading lady, the hero's character is naturally thrown out of focus. It is really to the credit of the version, and more so to Charles Richman's, that *Cyrano* was not altogether obscured by Miss Rehan's delightful suggestions of Shakespearean comedy. I am not of those who think Coquelin at his best in this part, and Mr. Richman, though hoarse, had at times a heroic gleam which Coquelin, the essential comedian, lacks. For the rest, of course, Mr. Richman is only respectable.

"The play is much better to read than to see, as Charles Lamb said of some of Shakespeare's plays. Impalpable poetry is vulgarized by the too great palpability of the scene. All good plays are built on a broad theatric framework, which could almost survive the excision of the dialogue, and in omitting much of the poetry, therefore, Mr. Daly has not managed to dissipate the pantomimic merits of the piece, so full of striking and palpable situations.

"The first act, though, was rather confused to some of my friends, who had not seen the original in Paris. In the third act the fun of the music playing for the monk was quite messed by both performers and audience, while the point of the climax of the fourth act is spoilt by the Gascons shouting instead of falling dead almost to a man.

"In the last act there was a very poor property tree. On the whole, Mr. Daly gives us a spirited melodrama, which cannot fail to please the crowd, especially when Miss Rehan learns to rise to the passion of the graver moments.

"Mr. Daly in fine has given M. Rostand a delicious revenge. He has shown M. Cyrano de Bergerac can endure even his adaptation. M. Rostand has been much maltreated, but it will 'garde son panache.'

"I. ZANGWILL."

\* \* \*

At the Herald Square an Anglo-American version of "L'Auberge Tohu-Bohu" was performed under the title of "The Hotel Topsy-Turvy." It is a merry, meaningless farce of the usual sort, with a great deal of singing without music and switching of petticoats. Its success was laid almost entirely to the romping vulgarity and broad humor of Marie Dressler and the clowning of Eddie Foy.

**O**N Sunday again there was evidence in Paris that the Dreyfus case will not down—riots and shouting mobs emphasized the fact that France may not expect tranquility until once for all she has done justice in this dark and tragic case.

What punishment must be meted out to the criminal conspirators who made a scapegoat of an innocent man it is for France to decide. French thirst for justice will hardly be quenched by a mere revision of the sentence on Dreyfus. France will not save her honor by the simple expedient of proclaiming the innocence of her victim. Punishment must be meted out to these decorated and titled conspirators, who sullied the honor of the army.

After the revision of the Dreyfus sentence there is still much to be done. It must be made an impossibility that ever again such crimes should dishonor a great country.

THE COURIER has many friends and many readers in the pleasant land of France. Like all those who love art, we love France, the home and guardian of art. We would see her freed from even the appearance of injustice—free from the very suspicion of wrongdoing—above even the shadow of reproach. It is well that the authority of the army should be upheld. It is better still that justice should be done.

## The Playgoer.



THERE should be nothing so much a man's business as his amusements. My brave Robert Louis Stevenson once stated that truth in an epigram. It was good preaching and he practiced it. Whether it was opium smoking or child's verses, playgoing or playwriting that was his amusement for the time being, he made a wholesome and earnest business of it.

But one must have an aptitude for that sort of thing.

It is not always easy to soul oneself up to the proper pitch of earnestness in regard to the little amusements that snap and sputter across one's path. Only now and then is there such an attractive subject as this good Cyrano. It is he of Bergerac I mean.

And quite by the way—

The name of M. Rostand's hero is not pronounced with the accent on the second syllable; it rhymes with the French word tyranneau.

Nine people out of ten go wrong on this matter—and Mr. Mansfield, I daresay, among them.

Edward Rosenbaum writes me from the Bijou Theatre: "If the popularity of a farce is gauged by the laughter it evokes and the crowds who come to see it, then 'The Marquis of Michigan' at the Bijou is surely one of the successes of the season so far. One would imagine that a comedian who had won fame by creating a very humorous dialect would become monotonous if the specialty were exploited throughout a three-act play. It is not the case with Sam Bernard; his peculiar contortions of words and phrases seem in every case so spontaneous that his work is accompanied by almost continuous laughter. Mr. Bernard is fortunate in at least two of the people who are supporting him, namely, William Burress in two widely contrasted character studies, and Alice Atherton, who, with her new comic songs, has caught the town. The value of a good topical song can hardly be overestimated in farce comedy, and Alice Atherton's 'Lazy Bill' is as popular and tuneful a ditty as would make the success of a play with not half the merit of 'The Marquis of Michigan.'"

Some curious statistics about Berlin variety actresses have been collected by the *Borsencourier*. There are 200 of them, ranging in age from 7 to 47 years, and earning from 2 marks (50 cents) to 20 marks (\$5) an evening. Only 45 began as "chansonnette" singers; 36 had been milliners, 22 seamstresses, 10 governesses, 3 school teachers, 10 bookkeepers, 18 saleswomen, 7 maids of all work, 16 working girls, and 43 had been on the stage as actresses, chorus singers, or ballet girls. Among them were 35 married women, 24 widows, and 30 divorced or abandoned wives. Sixty-three out of the 200 worked regularly at various occupations during the day, besides singing at night in the café chantant.



directed the lower court to try the case again. The Berlin magistrates, however, held to their original opinion, and refused to suppress the pictures. On a second appeal a peremptory order came down from the Leipsic court and the photographs are no longer to be sold in Germany.

Caroline Miskel-Hoyt, one of the most beautiful women on the American stage, died very suddenly Sunday afternoon at her home in Madison avenue. She was the wife of Charles H. Hoyt, the playwright and manager. Mrs. Hoyt's maiden name was Caroline Scales.

Miss Scales was born in Covington, Ky., but while quite young went to Toronto, Canada, where her father still resides. Judge Menzies, of Covington, was her great-uncle, and Carl Menzies and Dr. John Murphy, of Cincinnati, were her uncles.

She began her stage career in 1892 in Augustin Daly's company. She was with Robert Mantell for a season and then joined Mr. Hoyt's company. She appeared as Ruth in "A Temperance Town," and later in the title role of "A Contented Woman." She was a pleasing actress and her beauty made her successful.

On March 1, 1894, Mr. Hoyt and his beautiful leading lady were married at the home of the bride's mother, No. 69 West Eighty-eighth street. Judge Barrett, of the Supreme Court, performed the ceremony, and John T. Brush was the best man.

Early in 1896 Mrs. Hoyt retired from the stage, and in October of that year the announcement was made that she had given birth to a female child, but the baby had died a few hours later. Since then Mrs. Hoyt has not been seen on the stage.

The child that was born on Sunday last survived the mother only an hour.

John Drew "The Liars."  
...Quizzical...



Mrs. Hoyt was a great favorite in the theatrical profession. Her death was a great shock to her many friends. Of the tributes paid her by members of the profession none is more sincere and touching than that of Burr McIntosh, a part of which I quote:

"It has been my privilege to know her—Caroline Miskel Hoyt—for about three years. It has been my privilege to have talked with her about her ambitions. They were all such as breathed the welfare of the profession she adorned—they were all such as aimed at higher, more ambitious things for herself and those she loved. It was her fond hope to be the central figure of the most attractive salon in our country. Had she lived, with very few more years of experience and knowledge, she would have accomplished her desire.

"To-night I was told that 'Mrs. Hoyt died this morning.' I have been asked to write something about her, as I knew her. In this age when one's holiest thoughts are bantered about and attributed to posing, how is it possible? I have lost one of the best friends I had in this big world, and one of the sweetest, gentlest natures that God has given to bless the lives of those who are struggling for the phantom 'Fame' has been called to Him."

It is announced that Clyde Fitch has written for Nat Goodwin the scenario of a play of Western life, the title of which is given as "Teddy."

The statement should doubtless be taken with a grain of salt.

Bernhard Rank, the German comedian, who died the other day, more than any one man, perhaps, popularized the German drama in this city. For twenty-five years he was a conspicuous figure on the German stage.

J. M. Barrie is said to have received \$150,000 from "The Little Minister" as a play and novel up to the present season, says the *Sun*. Another Scotch dramatist who recently made his appearance has not followed Mr. Barrie's lead in spite of this alluring news. He wrote "Wallace" in order to arouse in his countrymen the desire for home rule. The play had twenty-one scenes in its five acts and dealt with the period previous to the battle of Sterling Bridge. It was acted at Sterling and a Scotch tragedian played the leading part. Surrey, Percy and Cressingham were the Englishmen in the play, while the Scots were Wallace, Lennox and Athol.

Pierre Corneille, a descendant of the great dramatist, is the author of a play that has just been tried at one of the popular—theatres of France. His "Er-rina," a drama of the early days of the Gauls, with Julius Caesar as leading character, was produced in an open-air arena in a little village of the Midi. It began at 9 o'clock, and lasted until 1 o'clock, when a rain storm came up and drenched the audience and players.

It will be given again in fairer weather.

V. T.

### THE LIARS.

ONE Sunday night, several years ago, the British workingmen, being free to devote themselves to the consideration of the drama, its purpose and its methods, betook themselves to a lecture hall to listen to the views of Henry Arthur Jones. Among the things that Mr. Jones said was this:

"The moment the construction of a play becomes so ingenious as to be noticeable at that moment it passes its limits and convicts the playwright of an attempt not to paint human nature, but to show his own cleverness."

Mr. Jones' Philistinism and the impossibility of treating him seriously are so much accepted facts that the only way to treat him is from the standpoint of the middle class playgoer, and from that point I would revise his statement about construction. The moment the construction of a play becomes so stupid as to be noticeable at that moment it passes

John Drew  
in a nonchalant  
pose...





its limits, and has absolutely no *raison d'être*, not even for the Philistine. And "The Liars," constructively is stupid. Tuesday evening being the night when the theatres deign to receive the critics

John Drew in "The Liars."



of the weekly journals I went to the Empire prepared to see what I thought would be rather good Jones. The morning press led one to that way of thinking, and even Mr. Hapgood had treated it considerably—as I see now, believing it was not worth wasting powder on.

"The Liars" is in four acts, but never did curtain fall with less reason and never did it rise with less interest as to what was to come. Mr. Jones has wasted many a diatribe on Scribe and Sardou, and has preached the portrayal of character as a stage mission; but if ever he displayed his inability to follow after his ambitions he has done so in "The Liars." Were it a well made play one might excuse its absurd melodrama, its 'Arriet and 'Arry point of view of society, its flat epigrams and its Philistine observation of the moralities.

After considerable uninteresting talk the first act discloses Lady Napean furiously flirting with a very serious man, Edward Falkner. He is called to Africa, but refuses to go. (Note.—A dramatic possibility not worked out.) The act ends with a semi-possibility of Lady Napean dining with Falkner some time in the future.

In the next act the play has something of a beginning. Lady Napean keeps her half promise and appears in the private sitting room of the Star and Garter. It is needless to say that all the other characters in the play who receive more than \$50 a week also appear there. Her husband's brother warns her that he will "tell," and this frivolous dame of the "hupper" classes becomes panic-stricken. The possibility that her husband may become angry leads one to await breathlessly the opening of the third act.

In an endeavor to hide from the husband the fact that Falkner and Lady Napean had met by appointment in the private sitting room of a hotel "the liars" appear. They tell different stories as to the doings of the lady, and the irate husband is almost convinced, when Falkner appears, and not having got the excuse story

straight, gives another explanation of the wife's presence at the Star and Garter. Then Lady Napean tells him to tell "the truth, the whole truth and nothing but the truth." And he does. He also says that Lady Napean hasn't done anything more than agree to take dinner with him, winding up his discourse with a well delivered "be damned to you, sir."

Falkner, of course, goes to Africa in the last act and Lady Napean returns to her husband.

What causes this?

The fourth act.

The fifth act, says Lessing, is the cause of the death of more people (on the stage) than anything else. In comedy most reconciliations are brought about by the fourth act.

Of the possibilities of the play were it written by some other than Jones it seems useless to speak. The habit of melodrama is on the author, and he will never get over it; neither will he get over his adoration of the moralities, as binding it would seem in British play-making as were the unities.

Without the present company the play would have been a flat failure. John Drew, like Miss Annie Russell, has been accountable for the success of many a stupid play—a bad use to put talent to. His Sir Christopher Deering, a sort of *l'ami des femmes*, was, of course, finished and fine. Annie Irish, an actress whose opportunity is to come, was pleasing, nothing more. Miss Isabel Irving was as appealing as a manikin. The difficulty with the characters of the play, not the actors, was that there seemed no adhesiveness—everything seemed shooting off into space—nobody seemed to have any reasons or motives. But then that is expecting too much.

Mr. Jones need not worry. His cleverness does not obtrude in "The Liars."

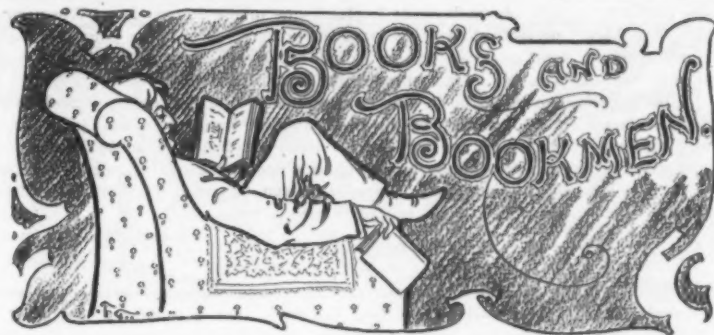
G. H. P.

John Drew  
A rear elevation..



## TOLSTOI, JR., VERSUS TOLSTOI, SR.

COUNT TOLSTOI has found in his own son an opponent of his views as expressed in his "Kreutzer Sonata." This young man lately published in a Russian paper a story named "A Prelude by Chopin," which displays very great literary talent. It is a flat contradiction of his father's celebrated work, and his views of the sex question are diametrically opposite. While the elder Tolstoi denounces marriage and preaches of chastity and renunciation, the younger one pitches over contemptuously all such ideas. He depicts the sad consequences of renunciation and of too enthusiastic love; he comes down to earth and common sense and ends with prosaic advice, "Get married." A German translation has just appeared.



ONE of the strangest and most original men of letters of the day—in this country at all events—is Sadakichi Hartmann, the poet. He is a Japanese by birth and he sees life with that Japanese anarchy of perspective.

He sees men and women and Richard Hovey—and they are all like yew trees in Hok' Sai's pictures.

Withal he has the fashion, eminently Oriental and fatidic, of sitting cross-legged in the twilight and meditating on the vanished gods—Buddha and Confucius, Christ and Mohammed—and his meditations are written in strange, flame-colored dramas.

More than most men he has known the notable writers of the last few decades. His "Conversations With Walt Whitman" (Brentano's) is a book that deserves a

place beside your Aubrey and Boswell. Sadakichi Hartmann has pictured the old, gray poet, without reticence and without any frippery of ornament. Excellent, too, are his talks with John Burroughs—that notable, neglected man, whose prose rustles and shines like the leaves of the willow.

In one of his essays Sadakichi Hartmann describes an evening he spent with Stéphane Mallarmé.

Read here:

"While waiting the arrival of the other guests we had a chat about contemporaneous art. I asked him his opinion of 'Le Pauvre Pêcheur,' by Puvion de Chavannes. 'It expresses,' he exclaimed, 'the utmost misery of a special type of humanity. The pose of the poor fisherman with



his hands devoutly crossed on his breast indicates his resignation to accept whatever fate may have in store for him. He knows that he will never catch a fish. The landscape represents life itself, fading away in dull gray colors. It is a picture which portrays extreme despair and deep humility in a marvelously perfect manner."

"It was about 9 o'clock when Stéphane Mallarmé prepared to perform his part, which has earned him the world wide reputation of a causeur. Glasses of hot punch were passed around by the host and leaning against the mantelpiece he began to talk.

"He spoke about the Baudelaire movement, about Rodin, Versailles, mentioned a certain poet who was in the habit of leaving out a word in the middle of a sentence, which his guests thought very suggestive, &c. The hours passed by and Mallarmé continued to talk without any arrogance, but rather with the condescending spirit of a friend and father. The others had but little to say. My neighbor, a very effeminate-looking young Belgian with long hair, broke out continually into such hysterical exclamations as 'Cela me fait plaisir!' 'Je suis tellement enthousiasmé.'"

"I tried hard to gain some information during the monologue, and waited in vain for another bright remark like the one he had addressed to me shortly before Regnier entered: 'Literature will undoubtedly become the religion of the aristocrats, while gold, sensuality, &c., will remain the gods of the multitude.'"

"On my way home all I could remember of the evening's conversation was a chaos of beautiful words and the description of an impression Mallarmé had received at Versailles: 'Early in the morning when the sun rises over the lonesome park, the mists appear like female forms kissing, spirit-like, the statues of the past.'"

Now that Mallarmé is dead—and the world the poorer—a picture of this sort has a new interest. Interesting, too, are the letters that Mallarmé sent over sea to his New York (and Tokio) admirer.

I am permitted to make them public for the first time:

PARIS, Juin '98.

Merci, pour l'envoi de Christ, mon cher poète; avec un regret que ce mot soit si tardif. Vous avez peint la nue vaste presque comme j'en rê, décorant les palais populaires de ce temps, et futurs. Le très beau est que les couleurs y sont celles du songe, délicates et puissantes: pour que l'isolé parmi l'admiration de la foule, ait aussi sa part exquise de joie. Ainsi l'œuvre, autant que par ses aspirations, est humaine du fait de l'art. Votre main,

STEPHANE MALLARME.

PARIS, 50 RUE DE ROME, Décembre, 1897.

Mon cher Poète: Je vous prie, avant que l'année ne finisse, d'exprimer à Miss Anne Throop, aux soins de qui je remets ce mot (faute de connaître votre adresse)

très tardivement mais admirativement le plaisir que m'ont donné les "Whisperings of a Windharp," préfacés d'une belle page en prose de vous. Ces poèmes les plus courtes même, sont traversés par un souffle épart et lointain autre que lyrique, presque venu de la nature à l'état antérieur, et primitif.

Que je parle maintenant de la rude et somptueuse évocation qu'est votre Buddha, dans les douze scènes solitaires: les effets de lumière presque mentale à la fin, m'ont fort intéressé, et je me suis souvenu qu'une lettre de remerciement à l'envoi, il y a quelques années, par vous d'une montagne et d'une mer bleue jusqu'à l'extase, me revint sans vous avoir reconnaître. Livres et tableau, suivent votre affectueuse fidélité, me sont précieux mon cher ami. Je vous presse la main,

STEPHANE MALLARME.

The other day Sadakichi Hartmann sent me a manuscript copy—written on multi-colored sheets of linen—of his "Naked Ghosts." The volume was inscribed to Stéphane Mallarmé and was intended for him. Of these prose fantasies I shall write another time.

You remember the good monk who was returning to the convent and, as he rested by the wayside beneath an oak tree, listening to the nightingale's song, fell fast asleep.

When he woke the sun was low. He stood up shivering and asked an old peasant who was passing what time it was.

"Seven o'clock," said the peasant.

"Oh, oh, then I shall not reach the monastery before nightfall."

"What monastery?" asked the surprised peasant.

"The monastery of St. Withold, two leagues from here—"

"So, ho," said the peasant, "you are one of those antiquary people, too. I thought so when I saw your odd clothes. But you are taking a useless journey—there is nothing to see, except some old stones and the gates."

"Sacked!" cried the monk, "demolished since morning—"

"Oh, long ago," said the peasant, "the father of my grandfather saw it standing—it was a hundred years ago. Since then it has been a ruin."

The good monk had slept a hundred years—listening to the nightingale's song.

When I lay aside Sadakichi's colorful pages and come down into the market-place, where the books of the day are cried, I feel as confused and exceptional as the good monk of St. Withold.

And yet—

I am delighted to learn that an English translator of Dr. Petrus Johannes Blok's admirable "History of the People of the Netherlands" is to be brought out by G. P. Putnam's Sons. The first volume has been Englished by Oscar A. Bierstadt, of the Astor Library, and the second by Miss Ruth Putnam.

The author gives an outline of political history, but his chief aim is to describe the people rather than their rulers, to sketch the character, status and development of the inhabitants of the different provinces of the Netherlands, to show how they sprang from three distinct races to become, for a time, one nation, first under the House of Burgundy and later under the Spanish heir of that house.

Prof. Blok was born in 1855 at the Helder, in North Holland; studied at Leyden, 1873-79, under Profs. Fruin, Cobet, Pluggen and De Vries. After securing his doctorate he was teacher in the gymnasium at Leyden, then professor at Groningen, whence he was called to Leyden in 1894, to succeed Prof. Fruin, who had reached the age of seventy. At the same time he was appointed instructor in Netherland history to Queen Wilhelmina, who has continued under his teaching until this year of her majority. In taking leave of his pupil Prof. Blok received the Order of the Netherland Lion. He has made many contributions to Netherland history, his most important publications being two studies on a Holland city in the middle ages and in the Burgundian period, and a sketch of Louis of Nassau. In addition to these he has written many articles on his researches in the archives of Holland, London, Marburg, Brussels and Paris.

Messrs. Henry Holt & Co. will publish this month "French Lyrics," collected and edited by Prof. A. G. Canfield, of the University of Kansas, and containing over 230 poems in French from sixty poets, among them, the number of poems bracketed after each: D'Orleans (5), Villon (3), Marot (1), Ronsard (7), Du Bellay (3), D'Aubigné (1), Bertaut (1), Regnier (1), Malherbe (3), Racine (1), Rousseau (1), Parny (1), Gilbert (1), Rouget de Lisle (1), Chenier (3), Arnault (1), Châteaubriand (1), Desaugiers (1), Nodier (2), Béranger (6), Millevoye (1), Desbordes-Valmore (3), Lamartine (12), de Vigny (2), Hugo (29), Barbier (1), d'Agout (1), Arvers (1), de Nerval (2), Moreau (1), Musset (15), Gautier (16), Laprade (3), Ackerman (1), Leconte de Lisle (19), Baudelaire (11), Dupont (4), Lemoyne (2), Banville (3), Bornier (1), Theuriot (2), Lefenestre (2), Frank (1), Silvestre (1), Glatigny (1), Sully-Prudhomme (22), Daudet (2), Cazalis (2), Fremine (1), Coppée (9), Hérédia (2), Verlaine (7), Bergerat (1), Favie (1), Déroulède (1), Boutelleau (2), Rivet (2), Tiercelin (1), Maupassant (2), Bourget (5). They will also issue about the same time "A History of English Romanticism—XVIIIth Century," by Prof. Henry A. Beers, of Yale. This is considered the author's most important work. Its chapters are: "The Subject Defined," "The Augustans," "The Spenserians," "The Landscape Poets," "The Miltonic Group," "The School of Warton," "The Gothic Revival," "Percy and the Ballads," "Ossian," "Thomas Chatterton" and "The German Tributary."

Messrs. Laird & Lee, of Chicago, have in preparation a new edition of the Comte de St. Germain's "Palmistry," in two volumes, containing 1,253 original illustrations.

In criticising George Gissing's monograph on Charles Dickens, Andrew Lang, has contrived to say a number of new things on an old topic. He attributes the "reality" of Dickens' characters and the "unreality" of his stories to the essentially fantastic character of Dickens' imagination. Can Mr. Gissing defend the naturalness of Quilp? Dickens invented fantasies and sought for them in nature. He discovered the real Mr. Venus when he was some way into "Our Mutual Friend," and he simply inserted Venus just because he was fantastic. So he inserted Mrs. Gamp, an afterthought, into "Chuzzlewit." Mr. Gissing returns lovingly to our dear Sairey, that really Shakespearean masterpiece, whom Aristotle would have applauded. Voilà enfin de la vraie comédie! In real life we shrink from Sairey, and condemn her.

In fiction we take her to our bosoms. For art is not life, and a "realistic" Sairey, or Squeers, would not be art, any more than is real water on the stage. "In what sense," asks Mr. Gissing, "can this figure in literature be called a copy of the human original?" Why, in the only sense—in the sense of art. The Gamp of actual existence, reflected in art, is Sairey. Art is not life, but a reflection of life under certain pleasurable conditions.

Nature never made a Sairey, any more than she ever made a Clytemnestra, or a Lady Macbeth. But she strove toward these ends; and art—in the poems of Dickens, Æschylus and Shakespeare—helped her to her aim. Mr. Gissing will find the root of the matter in Mr. Butcher's work on "Aristotle's Theory of Fine Art," including a translation of the "Poetics." Sairey, says Mr. Gissing, is "a sublimation of the essence of Gamp." In the same way Mause Headrigg is a sublimation of the essence of the Covenanted female. This sublimation is precisely what Aristotle demanded from art.

"Whom he loves, God preserves from useless reading," said a good bishop, and more and more I feel that the good Lord is cherishing me, since more and more he is preserving me from inutile reading. So much of the literature that used to busy me is now dusty and irrelevant on my book shelves. I read Dickens a few months ago—for the last time. There is too much chaff to the grain in those huge volumes of his—an intolerable deal of sack to the pennyworth of bread. Long ago I definitely dismissed George Eliot and, indeed, all the women writers—

(But are there any women writers? Behind George Eliot, the brain and beard and inspiration of George Lewis; behind George Sand her lovers, who made her books; behind—)

Of course I read the new fiction; it is my trade; but, like the Ettrick shepherd, I never care much for the fiction "I read noo, unless it had the gude luck to be written centuries ago."

VANCE THOMPSON.

On Thursday, May 10, 1753, Adam Fitz-Adam was much exercised about light literature. "The present age is overrun with romances," he writes, and he explains the appetite for reading them by the natural vanity of mankind. "We are easily delighted with pictures of ourselves, and fancy a strong likeness when there is not the least resemblance. The older writers of fiction, such as Shakespeare, he thinks, drew from nature, while "our modern artists are so far from having studied the nature of other people that they seldom have the least acquaintance with themselves."

He proceeds to divide novelists into those who soar above nature and those who sink below nature. In the former class the writers talk of trees and water and air, like common mortals, but then all their rivers are crystal and every breeze is laden with Arabian spices. And the characters are equally extraordinary. "We are apt," he opines, "to suspect the virtue of two young people who fall rapturously in love with each other and travel whole years in each other's company," although we are expressly told that at the close of every evening, when they retire to rest, the hero leans his head against a blackened oak while the heroine seeks the friendly shelter of a distant myrtle. "This, I say, seems to us a little unnatural." They were very suspicious and wicked people, it seems, in 1753, although Pamela had been written "to promote the cause of religion and virtue" a good dozen of years before. Perhaps Adam Fitz-Adam had been reading "The History of Tom Jones, a Foundling"; certainly Tom would have thought it very unnatural.

I suppose no human being to-day can read the "romances above nature." The "Polyxander" was published in four volumes quarto. The "Grand Cyrus" extends to 15,000 pages, and "Clelia" is quite as long. The characters are all Greeks or Romans, Persians or Turks, Parthians or Armenians, and as to style, John Gosse, the dramatist, censures the romance writers for "bolstering up a crooked invention with fungous words," and making their books "hospitals of lame conceits." The description would suit admirably George Meredith's productions.

To return to Adam Fitz-Adam. He complains of the new school of novelists "below nature," who weave into intricacies the more familiar and comical adventures of "Jack Slap, or a Betty Sallet." Perhaps the "History of Jack Connor" or the "History of Betty Barnes" are alluded to. It makes little difference to us now, but we can scarcely agree with Fitz-Adam that to dwell eternally on orphan beggars and serving men, so far from conveying instruction, does not even afford amusement, when we remember "Gil Blas" and "Roderick Random." We may agree with him that most of the writers below nature have one feature in common with the writers above nature—that is, the original they draw from can nowhere be found. Bill Sykes and Nancy are to us as imaginary figures as Artamenes or Parthenissa were to the readers of a century and a half ago. In fact, this is the trouble of all fiction. A writer can only know himself—and very seldom does he know himself—and his springs of action, and he can only make his characters speak and act as he thinks that he himself would speak and act in the positions in which he places them.

John Davidson has completed a play called "Godfrida." Davidson is one of the most interesting of the new minor poets of England. It was recently announced that he would translate "Cyrano de Bergerac" for Henry Irving, and some of his ballads published in this country some years ago by Dodd, Mead & Co. showed remarkable ability, and then again some of them were very flat. "Godfrida" will be published by John Lane.

Henry T. Coates & Co., of Philadelphia, announce a new edition of Victor Hugo's "Les Misérables." It will be in five volumes and will have a number of drawings of Emery L. Williams made expressly for this edition.

Among Dodd, Mead & Co.'s fall announcements is "The Forest of Arden," by Hamilton W. Mabie. Will H. Low has been engaged to decorate the book, and will contribute a number of full-page illustrations.

Lovers of Swinburne regard with some curiosity the statement that he is contemplating an American tour. He is very much interested in the proposed Anglo-American alliance.

An attempt is being made by the littérateurs of France to secure the house in Rouen in which Corneille was born. It is now offered for sale, and unless public authorities get control of it the interesting relic will pass away. Up to the present



time it has been used as a restaurant, and the only thing that identified it externally with the poet was a small bust which was placed over the entrance. Many of Corneille's best plays were written here, and it was here that Molière and Pascal called on him.

A library edition of "The Cathedrals of England" is shortly to be published by Thomas Whittaker. The dean or canon of each cathedral contributes a descriptive chapter.

George MacDonald is now seventy-four years of age, and his recent sunstroke will probably end an industrious and not uninteresting literary career.

Marion Crawford's next book will be called "Ave Roma Immortalis." It will be published in two volumes by Macmillan & Co. Mr. Crawford has spent a number of years in Rome studying the old Latin and Italian chronicles, in which he says "there are true stories, more tremendous than any writer of fiction would dare invent." His book will begin with a historical study of the rise of Rome, and some sketches of the greater men who made her greatness. Much valuable information has been brought together in a convenient form, and Crawford's skill as a novelist will infuse some life into it.

### NEW BOOKS.

VAINLY might one seek surcease of Hope and the Hopelings in these sentimental days. "Kronstadt," by Max Pemberton, is of the prescribed order of the romantic novel. "Romance" is such a thin excuse for so many literary offenses; lack of intimate knowledge, sentimentality, banality, &c. And yet "Kronstadt," despite all these, is not a bad "story."

A young English maid has secured a position as governess to the children of the governor of the great Russian citadel. To help her brother in his official work she has agreed to find out the secrets of the batteries. She is detected and arrested and the young Russian officer who, unconsciously, had been assisting her in obtaining the secrets of the fort is given charge of her. He assists her to escape and goes with her. After a really well-told flight to sea the story loses itself in an endeavor to make the proposed proportions of the book and becomes uninteresting.

The book is nicely published and comes from D. Appleton & Co.

What one looks for in "Kronstadt" and other books by Pemberton and almost all of his class, and what one seldom if ever gets, is found in superabundance in the stories that Mrs. Schuyler Crowninshield has put together under the title, "Where the Trade Wind Blows" (Macmillan). She has insight into human nature and is versed in the not very difficult psychology of woman.

Somehow one always feels that these men who write the romantic stories are rather stupid, lacking in intelligence and gifted only in what is called the knack of telling a story. On the contrary, a book like that of Mrs. Crowninshield gives one quite the opposite impression, and despite its jolted and uneven style, which might better be described as a lack of style, she has made a striking Opus 1.

Mrs. Crowninshield's studies of the West Indians are along the line of Louis Becke's "By Reef and Palm" and "The Ebbing of the Tide," although the differences in the authors could hardly be greater than the distances between the habitat of the Porto Rican and the South Sea Islander. Becke is an artist, Mrs. Crowninshield is not; Becke is a man and not very moral; Mrs. Crowninshield is a woman and very feminine. And though she lacks the finesse of the author of "By Reef and Palm," she has a ruggedness that is as interesting.

In "Paul Denarisi's Mortgage" we have a good example of the primal characteristic of the native woman, leading into what is called in higher society the primal virtues. Her love is the love of the half civilized woman, absolutely unadorned by any of the trinkets of idealism, and yet it leads to sacrifices, cunning and diplomacy. "Candace" is a woman of the same kind, more softened and humanized by closer contact with Northerners.

The stories, as stories, are not striking, but there is good atmosphere and an effective sort of realism in all of them.

Whatever one may think of Prof. Van Dyke's art opinions, which at times seem to have reached the limit of the possible, one cannot help but appreciate his latest publication, "Nature for Its Own Sake." Perhaps one would rather have the touch of Borroughs, but then Prof. Van Dyke is not a poet, and even with the poetry lacking he has written an interesting book, hard at times and not infrequently obvious.

Mr. Van Dyke's undertaking is in accord with the idea of that famous German cartoon:

"Is this the little flower that I have been writing about all these years?" asks the delighted poet, who has wandered into the suburbs.

Nothing is more common than the acceptance of terms instead of the thing itself, and the habit of observation is a neglected kindergarten study. Those who have not gone beyond "Nature for Its Own Sake" in all probability have gone too far the other way, and yet there are some observations that are appealing. For instance:

"Close contact with fogs in either city streets or country lanes is not a thing enjoyed by the average person. People grumble and cough and talk about 'disagreeable' and 'horrible' weather, but not one out of a hundred gets his head far enough out of his coat collar to see the beautiful pearl-gray tints about him. Broken and obscured as the light is, it still comes through in minute reflecting points. There is nothing opaque about the bank. It is luminous always; and though we think of it and speak of it as gray and monotonous in color, we have only to contrast it with engine steam to find that it is often full of delicate pinks, lilacs and pale yellows, especially when it is lifting. These minor broken color-notes seldom attract our attention, and yet they are perhaps as refined tones as we shall find in nature's gamut if we except the notes of the upper sky at dawn."

And then others, like the following, seem useless:

"In studying effects on the water we are prone to confuse shadows with reflections. They are two separate things, though in effect they may sometimes be merged into one. That is to say, a tree may cast its reflection in the water and its shadow on the bank; but if the sun is just right, both the shadow and the reflection may fall in the water, as in the case of an overhanging bough or the arch of a bridge."

The publishers are Charles Scribner's Sons.

G. H. P.



It is said that Rodin will exhibit his "Balzac" at the exhibition in 1900. He has intimated that he will also show his great bronze doors "The Gates of Hell." The commission for the "Balzac" has been given, with Rodin's consent, to Dalquiere.

The following is from the London *Athenaeum*:

"That the promoters of the Salon, Paris, and the less eminent fellow society, once of the Champs de Mars, are both greatly exercised by the prospect of there not being room enough for their respective exhibitions at the great show of 1900 does not fill critics with despair. On the contrary, it encourages their hopes that both bodies, especially the less renowned one, will go in for quality more than quantity—a measure which would improve their exhibits."

A number of views of interesting parts of New York city have recently been done in stone for the Society of the Gconophiles, by C. F. W. Mielatz. Already a painter etcher of considerable reputation, his lithographic work will not fail to add to his laurels. Of these views it will be time to comment when they have been published this fall by Dodd, Mead & Co.

Mr. Mielatz's etched plates are made in their range, but his best work is of the same character as his recent lithographs—views of parts of New York not generally visited. He showed me a plate once which he had worked on carelessly—and which in mere nonchalance he was about to destroy—which contained all the elements of a fine etching, and which wanted only the finishing touches to make it a work of art. It was a view of Baxter street, the quaint and curious buildings, the narrow streets lending themselves charmingly to the etcher's nervous, rugged line. Another, a scene along the North River, was a marvel of simplicity—it was almost Whistlerian in this way—and a really clever attempt had been made to get the effect of tone.

### "THE FORTUNE TELLER."

"THE FORTUNE TELLER," heralded by little puffery, came to town last week at Wallack's Theatre. The new comic opera is by Harry B. Smith and Victor Herbert. It was sung by the Alice Nielsen opera company.

It is a tremendous success.

Who is Alice Nielsen? Several seasons ago no one East could have answered that question. In California she was known as an indefatigable and talented young girl whose musical memory was remarkable and whose light, high, pure soprano was neatly cultivated. She sang in a half hundred operas, comic, comique, lyric and dramatic, but the crowds that saw her at the Tivoli in San Francisco knew her for what she was—a charming operetta singer, born, not manufactured. The Bostonians did the rest, and when New York heard her as Yvonne in Herbert's "Serenade" it liked her.

Since then, from the heaven of comic opera there swiftly descended a large angel with white and glittering wings, and this messenger from the azure is the cause of the most elaborate productions of light opera this city has ever seen. Even the splendors of Mr. French's "La Cigale" at the Garden Theatre grow pallid before the stage settings and costumes of "The Fortune Teller." I have seen them all, but when you see chorus girls swathed in glorious fabrics; when the "sets" and "props" of Mr. Physioc are seemingly as solid as reality; when—oh, listen, ye meticulous, and parsimonious managers—when you hear a genuine orchestra, an orchestra with a diapason, an orchestra that actually plays Herbert's complicated score, then indeed the doubting Thomases and Theodores must fain be silent. All these things were accomplished by the fairy godmother of San Francisco and the executive energies of Frank Perley.

Harry Smith, whose libretto foundry is now working overtime, has communicated with me through one of his secretaries. He has graciously consented to furnish me a guide who will personally conduct me through the labyrinthine courts of the plot of "The Fortune Teller." When this is accomplished I shall tell you the story. To-day it is not possible. All I can conjure from my memory cells is a rush, a blur of color, exquisite garbing, Alice Nielsen vainly endeavoring to disguise her canary bird personality, singing with charm and saying things that did not tell the tale, but made us laugh. Over all, about all, was Herbert's music; its dancing rhythms enveloping the story, strangling it, lifting it up one moment in the giddy embrace of a delirious czardas, then sending it whizzing on the wings of burlesque. But ever fluid, passionate, plastic, vital, fascinating music. To be very frank, there are things in the second act of "The Serenade" I like better, but the velocity and riot of this score is more infectious.

The finale of the first act is to my taste, a climacteric reached in an unpretentious manner, and breath taking when the curtain drops. The finale of the second act is in the Hercules vein, with its roaring brass and clangor. It suits the public. The czardas is a gem. It is sung with chorus. It is red-hot from Hungary and bites like paprika. Herbert is a musical humorist. The Celtic wit of his grandfather, Samuel Lover, has filtered into his music, and so he delights in musical mystifications, jokes and clever parodies. There is a concertina in this opera that is a prime comedian, especially as played by Joseph Cawthorne. The Polish composer of Joseph Herbert, with its Paderewski flavor, is a delight. Is Mr. Smith poking fun at his melodic college chum, Mr. De Koven? I hope not. Joseph Herbert, whose name is very much in Gotham just now, plays the part in his accustomed dry-sherry manner. He is always diverting. Mr. Cawthorne is funny, very funny, and Mr.

Golden—Richard of "Jed Prouty" fame—sings with his toes better than with his throat. A bearded Hebrew, looking like Joseph Pulitzer, and not down in the bills, adds much to the gayety of the serenade of all nations.

Let me add that this number gives a glimpse of Herbert's versatility. Nearly all nations are characterized and the musical humor comes fast and furious. There is a slumber song sung by Eugene Cowles in a thunderous voice which suggests a sweet-heart twelve feet high; Mr. Cowles has a capital entrance number and his third act song in the Hungarian key is worthy of grand opera. Eugene is easily heard in the ensembles, and reduces Miss Nielsen's voice to smokeless powder. The big basso is in better condition than last season, and his terrific vocal organ is fresh and full of meat.

Miss Nielsen is everything a comic opera star should not be. She is magnetic, sings in tune, in time and her voice is well posed although far from powerful. She does not attempt to act, and when she is most herself her audiences love her. She is unselfish about that much coveted central position on the stage, and actually allows Marguerite Sylva to usurp it at the end of act two. This is magnificently magnanimous, but it is not comic opera. Her coloratura aria is extremely well sung, and "I Always Do as I am Told" is demurely done. Altogether Alice Nielsen is a success as a comic opera asteroid. When she weighs two hundred and wears more diamonds and divorces she will be a full-fledged star. She enjoys a distinct personal triumph.

Mr. Smith's lyrics are his strong point, being agreeable in idea rhythmical and musical. The choral numbers showed Herbert's power in handling masses and his polyphony is as clear as day. Need I say that his orchestration is rarely made and glowing with color. There are the usual concessions to the public, but that cannot well be remedied. For the rest, Paul Nicholson plays a small part with discretion and Marguerite Sylva is the conventional prima donna, full of spirit and minus voice. The tenor role is not an absorbing one—thanks Mr. Smith!—and is sung by Frank Rushworth. The chorus has been well drilled and the orchestra is conducted by Paul Steindorff. Mr. Herbert could not have placed his music in more capable hands.

"The Fortune Teller" is an unquestioned success.

JAMES HUNEKER.

### STAGE FEASTS.

TO eat or not to eat is a question that the modern dramatist has to solve. Usually he solves it in the affirmative, and sets to work—a cook and a butler rolled into one—to concoct a menu that will cause his heroine to sing flippant ditties, and the villain who still pursues her to betray his vile schemes before he has reached his second bottle. A German, with true German plodding, has made lately a statistical review of the popular pieces of our modern stage and finds that in dramas, staged with all the details that are now demanded, fully 70 per cent. involve a scene of eating and drinking. He bewails this invasion of the stage by such materialisms, but what would he have? The stage portrays real life, or, at least, the dramatist does his best to portray it; in real life men and women do eat and drink; argal, stage characters must eat and drink, and, in spite of the critic's virtue, will have their cakes and ale, and, perhaps, ginger will be hot in the mouth, too.

There is nothing new in stage banquets and drinking bouts. Do we not all know the wild roysterings of fat Jack and Prince Hal, where sack flowed in oceans around a halfpennyworth of bread? We are sure that Dame Quickly and Dole did not disdain to dip their beaks into the tankard. Have we not heard the Venetian soldiers "click the cannikin," and seen their officer unable to tell his right hand from his left? In fact, Shakespeare was a good toss-pot himself, and knew the soothing virtues of small beer the next morning. He revels in feasting, high and low, and makes effective use of them. Witness Macbeth's weird banquet and the scene where the King drinks to Hamlet, as among the best known. Stage banquets, indeed, were popular in those good old days. Our Queen and mistress, most fatal and fascinating of women, who

"Drank the Lilyan suns to sleep and lit  
Lights that outburned Canopus,"

just before she cries: "Let us to billiards!" expresses a fear lest

"The quick comedians

Extemporally shall stage us and produce  
Our Alexandrian revels."

Schiller has a fine drinking bout in the "Piccolomini"; Goethe has a students' kneipe in "Faust," and in Mozart's "Don Giovanni" the banquet plays a most important part. Wagner is no better. There is drinking in the "Flying Dutchman," a marriage feast in "Lohengrin," all sorts of things in "Tannhäuser." Even Isolde must have her Liebestrank. A lady once, it is reported, replied to the masculine toast of "Wine and women" by proposing "Men and maraschino," so, perhaps, Isolde's fatal beverage was crème de Menthe or green Chartreuse. From all of which we may conclude there is nothing very new or very Frenchy in the modern stage feasting. But to the great glory of the French, and for the eternal gratitude of all Thespians, the French introduced a reform worthy of such a gastronomic nation. Who were the fathers of this reform and what kind of a reform was it? Read the following letter, addressed by Monselet to Messrs. Meilhac and Halévy:

"MY DEAR COLLEAGUES—The theatre is divided for me into two series—pieces in which one eats and pieces in which one does not eat. It is unnecessary to remark that I am enthusiastic for the first, and that is the same as saying that I love above all your repertory in which the table is laid so often. One whole act of the 'Reveillon' ('Fledermaus') takes place at table, and it is not the worst of the three. One of your imperishable titles to fame will be that you have banished from the stage papier maché pies and wooden fowls. Thanks to you, Mlle. Ollivier dips her rosy nose in a glass of genuine champagne, and M. Geoffroy sticks his fork into real pâté de fois gras. Gondrinet also was a good author; he wrote 'The Lobster.' Yours, &c.,  
"CH. MONSELET."

What a reform is here, my countrymen, who have counted the railroad ties between Oshkosh and New York, to find the national turkey with his native cranberry sauce and listen to the merry popping of something better than property corks.

On the other hand, we have temperance plays, like "Seven Nights in a Barroom," which must be a terrible experience, or Hauptmann's "Before Sunrise," and hunger plays like "Hannele," which let us see that the first step in the moral development of mankind is a porterhouse steak. In one play the author splits the difference and makes his king's son refuse pork in every possible form.

Ibsen does not care much for eating or drinking on the stage, however much he may be inclined to study the inherited results. Sudermann, however, in "Johannes,"

in the midst of most serious and cruel occurrences, brings out the horror of the situation by contrasting them with the epicurean banquet given by Herod in honor of Vitellius, in which, of course, he is true to history.

A good idea of what class a piece belongs to can often be formed by studying the meals described. In one German play the personages regale themselves on dry bread and buttermilk. Well, you see at once this is a drama of "high thinking." When a child dies in the second act from eating too much angel cake, as in "Martin Turaser," you cannot help perceiving that the last scene will be a strike of workmen. If the hero cooks on the stage his Frankfurter while the heroine talks about boiling potatoes, every one can see that the author is giving us a picture of simple, honest peasant life. How different when we have to witness a 5 o'clock tea!

With real eating and drinking there has been introduced real smoking on the stage. Shakespeare, although he has seaports in Bohemia and cannon in Hamlet's castle, respects history sufficiently in not allowing Bardolph or Ancient Pistol to smoke long pipes. As he lived in the time of his "Sowship" King James, who wrote the "Counterblast" to the devilish weed, tobacco, he most likely had the fear of the star chamber before his eyes. Cigarettes have been touched on by Jerome K. Jerome, but very inadequately, as being the mark of the modern villain. But the whole question of making effective theatrical use of pipes and cigars is a very serious one. Life is too short for a thorough study of German comedy. The future will doubtless see Bismarck with his pipe and beer and Napoleon with his champagne and cigarette playing their parts on the boards.

### SCHOOLS OF ART.

THERE seems to be some misunderstanding of the term school of art. It is applied to groups the members of which follow the methods of some particular master, or are governed by a common idea, and it is also applied to the art of a nation, though the characteristics of that art are derived from far different causes.

In the former case the term is given rightly enough, because it implies results founded on individual study, but in the latter case it cannot be similarly used. I know that we have no better word to apply, but the trouble is that, because the same word is applied in the former case as in the latter, the meaning is sure to be confounded. We speak of the Venetian school, and of the Florentine school, but the difference between them is not of such a nature that the term school can be used. The characteristics that distinguish them result from their location, the one being largely Byzantine and the other Etruscan, the classicism of the one coming down in a connected line through Greek channels, and that of the other more artificially received, inasmuch as it was a result of the so-called revival, when native art was applied to antique Greek models. For this reason the Florentine school is more properly named a school, and indeed it dominates the whole Renaissance period.

But the Renaissance itself exemplifies a misapplication of terms, for it was not a mere revival, and can only be so considered because we examine it so superficially. In fact the elements that went to the making of the Renaissance had long been growing and were ready to manifest themselves at any favorable moment. It must surely have been a period of great commercial prosperity and industrial activity, for it is plain that the practical and spiritual were so closely united that labor and art seemed one. If man can be uplifted by his toil rather than degraded by it, then the purpose of art becomes heroic.

This is the lesson of that grand epoch, a lesson which we have not outgrown and by which our coming school may profit. For the men of the Renaissance were no mere dreamers. They were workers. They knew the value and uses of materials, and were masters of mechanical construction. They were builders of walls and bridges; of fortresses and towers. They were founders of bronze. They were soiled with the smoke of forges. They could hammer out gold or iron on their ringing anvils and make either beautiful. No shallow prettiness was worthy of their hands. They knew that a thing was to be valued only in so far as it was founded on a purpose. They learned first the practical side of life, and whatever useful things they produced were rendered beautiful in the making. They did not set out to beget or create beauty. They knew that beauty grew of itself out of the proportions of things, made solely to serve the necessities of men. Men had to have roofs to cover them, walls to surround them, where they dwelt or where they assembled.

Hence rose those pillars, those splendid arches; those domes that seem founded on the bases of the world. Yet not less exquisite, in its place, was the street lamp that hung in some by-way of the city. We have not outgrown the lessons of any past epoch, much less of this, through which the culture of all past civilizations comes down to us, not wafted on the air by some magical means, but borne in the hands and hearts and brains of living men, along that narrow peninsula between the Adriatic and the Mediterranean, whose soil begot Florence, whose hills raised high on their crests the white pillars and arches of Rome.

ED. MCINTYRE.

MRS. LOUISE L. CUDLIPP, an actress, known on the stage as Kate Dale, died Sunday in her apartments, in the Bon Hoffman, No. 29 West Twenty-sixth street, after a prolonged illness. She was a daughter of the late John E. Wilson, of this city, and was twenty-six years old. She married Ray Cudlipp, an iron broker, who died three years ago. She once played as support to Mrs. James Brown Potter. Recently she had attained success in "What Happened to Jones."

The title of Henry James' new novel, which is to be published this fall by Macmillan, is "The Two Magics."

The Macmillan Company announce the publication of "Dr. Pascal," by Zola, translated by Mary J. Serrano.

From "The Drunkard" to "The Christian" is a long call, we suppose. Perhaps Hall Caine thinks it is the next step, for the former is to be the title of his next novel.

The second edition of George Moore's "Evelyn Innes" has been published in London, and is said to have undergone careful revision. An artist like Moore is never complete in his work, and it will be interesting to compare the two editions.



## EMILE FAGUET AND WILLIAM ARCHER.

## IV.

AFTER having shown and discussed with the greatest precision possible to me the general ideas of W. Archer, there remains for me to give an account or summary of the manner in which he judges the principal manifestations of the contemporary theatre. Mr. Archer has been in England the apostle of Ibsen.

It is true that in 1873 Edmund Gosse pointed out to the English world the great Scandinavian poet, but in 1873 Mr. Ibsen was only at his beginning, which, between ourselves, was not good. It is in the epoch which reaches from 1889 to 1893 that we must place the "heroic period" of Ibsenian drama in London, and for that matter in France, and this was the heroic moment also of Mr. Archer. He battled with all his heart. He introduced Ibsen; was his translator without ever being a traitor. He was the squire who carried the standard, or if you will, as Sainte-Beuve before Victor Hugo at a certain time and without as interested reasons. It was he who, to make use of Henry Heine's term, cried till he lost his breath: "The Buffalo! the Buffalo! Here is the Buffalo! There is only one Buffalo!"

The effect of this eloquent and spiritual preaching was very considerable on that portion of the public, sufficiently small it is true, who regard the theatre as a kind of literature.

Mr. Archer, who has one of the clearest minds in the world, understood precisely the genius of Ibsen, and instead of drowning it in the obscurities of a commentator more compact than those of the author himself, instead of confounding it, as his admirers and adversaries do here, with all the authors, no matter who they may be, who are not understood at the first instant, sets himself on the contrary to disentangle very clearly and bring into relief the essential lines of his genius and his tendencies and to vigorously distinguish him from all those whom we wish to hold as his satellites or his congeners.

He said with the humor which is peculiar to him, "It is a curious, although always a flattering homage to Ibsen's genius, that the moment a young dramatist displays the slightest originality or the least power the critics class him among the disciples of the Norwegian master. Not only the English critics, but all the European critics. Every time that a piece is produced in Paris, of which such or such a Parisian critic does not understand some traitorous word—this happens—straightway he deplores that Scandinavian obscurity has descended on the theatre which in other times was inundated with the light of Scribe."

"Mr. Pinero no sooner abandoned fantastic and sentimental comedy than he was accused of Ibsenism, although in his later pieces there is no resemblance whatever with Ibsen, or there are only some exterior analogies which the author would have hastened to modify if he had noticed them the least in the world."

"And there is Mr. Sudermann, who in Germany and here is treated as an imitator of Ibsen, because—I find no other reason—he does not write farces and because he does not imitate Dumas or Sardou."

"Far be it from me to deny that Ibsen has given a strong impulse throughout the dramatic world that is given to be a little serious. He has proved that which French theory and practice had almost led us to forget (I keep my own counsel about this and will return to the subject), that a piece need not necessarily be 'un jeu,' but it can go right to the most profound depths of human character and human destiny. He stimulated many writers, and Sudermann among others. But just because his influence is so general it is superfluous and mistaken to insist on it so particularly. He is one of the intellectual forces of the times, one of the most penetrating elements of the theatrical atmosphere. But I do not find any manifest imitations of Ibsen in Sudermann's works any more than in Pinero's. The points of resemblance are insignificant and the points of difference essential. Sudermann is always a prose writer, Ibsen always a poet. Sudermann never has, Ibsen always has vine leaves in his hair. Sudermann, like Dumas fils, is a social satirist. Ibsen has ceased for a long time to occupy himself with society and has lifted himself into the domain of universal psychology."

"Nothing is more just, and it is precisely the evolution of Mr. Ibsen to which we must pay the greatest attention. He has lifted himself bit by bit above localism to great and profound observation of the manners and tendencies of humanity at all times and in all places. It is for this reason, and not because we are accustoming ourselves to him, that we French understand him better and better. He has bit by bit rejoined the art of Molière and Racine."

"Half of the mistakes about Ibsen come from our inveterate habit of regarding him as a painter of society. We say he is suburban, that he paints life in Norwegian villages. He does nothing of the kind. He dissects the human soul and then reclothes it with the body and garments which are nearest at hand. Compare 'Magda,' by Sudermann, with some of Ibsen's pieces, progressively, from the 'Doll's House,' which is the most local and which remains relatively the most attached to one place and one given time, then to 'Ghosts,' then to 'Little Eyolf.' In 'Ghosts,' when Oswald cries to his mother, 'I never asked you to give me life. And what life have you

given me? I won't have it. You must take it back again,' it is not a Norwegian, nor a German, nor a Celt who speaks, it is murdered humanity which protests against that superstition, that life, under no matter what conditions, is a blessing. When Rita in 'Little Eyolf' says 'I was prepared to become mother, but not to be a mother, she spoke from the depths of her heart, not certainly of the universal state of woman, but of a woman's state which is not particular to any nation or race."

"Look at 'Magda.' It is a study of paternal tyranny. This is German. This is local. In Ibsen this would appear without doubt a historical curiosity like the Inquisition or the Bastille. Would you see tyranny à la Ibsen, very differently subtle, and which is neither local nor temporary, but inherent to human nature? Here they are, and Ibsen has made them as it were motifs of all his art: Tyranny of Passion, 'Little Eyolf'; Tyranny of Conscience, 'Solness the Builder'; Tyranny of Egotism, 'Hedda Gabler,' and Tyranny of the Ideal, 'Wild Duck.'

"Far from being the small chronicler of a Norwegian parish, Ibsen is of all modern artists the one who goes most profoundly into the essence of life and is the least embarrassed by the accidents of life. What one of his characters, of his principal characters, could be called, like Sudermann's Magda, a study of a professional type. Magda is the Bohemian, the artist, the queen of the theatre. She is strongly drawn and very real, but she is created by social conditions and accidental surroundings. Nothing is less Ibsenian. Ibsen evokes from the profoundness of his genius essential beings."

It is impossible to better characterize the dramatic genius of Mr. Ibsen such as it has become, after a certain number of attempts and successive efforts, infinitely interesting in themselves. Mr. Ibsen has had, taking everything into account, three styles. He has been first a man of pure imagination, as is always the case when we begin, and he has wasted himself in pure fantasies or pseudo-archeological fantasies.

Then he made up his mind to look about him, and as he had good sight he made from his observations comedies and dramas of a little too national interest. I explained myself sufficiently on this subject at the time of my small literary quarrel with Mr. Brandès. This was his period of localism and of realism; realism can never escape the necessity of being local. Corneille knew this period before "Le Cid," and perhaps he ought to have remembered a little in his after writings that he had known it. Mr. Ibsen was a little late here. That which represents best, the second style of Mr. Ibsen is the "Comedy of Love." Mr. Archer has perfect reason besides to say that there are some traces of it in the "Doll's House," even though the "Doll's House" is of sufficient general interest.

And when finally Mr. Ibsen has learned humanity there springs from his fertile genius little by little universal and "essential beings," capable of interesting the whole of humanity, as Rosmerholm and Solness, until, as it always happens, pushing these qualities to the point of a fault, pursuing them to the end almost to passing beyond it a little, and beginning to err on the other side toward which he leaned, he arrived in "Borkmann" as being ultra classical, and in presenting us with beings so universal that they are nearly entities, although Mr. Ibsen has still too much the gift of life for the characters of "Borkmann" not to be themselves very living. But—well, we can be a little afraid of the "next."

Very well! I know all that and you knew I knew it, but since I have read Mr. Archer I know it a little better, all the same.

If Mr. Archer has occupied himself principally with Mr. Ibsen, Mr. Sudermann and Mr. Hauptmann in making a study of foreign literatures, as he should do, he has not completely neglected the dramatic literature of the Latin countries. But before reaching this point I want to show you what he thinks about our good neighbor Maeterlinck, who is a Gallo-Roman by nationality, but who has nothing else in keeping with Latin genius except to be just as strongly foreign and just as furiously hostile as it is possible to be, and who is infinitely interesting precisely because of this.

You know my opinion on Mr. Maeterlinck. It is the same as Mr. Jules Lemaitre's on Lamartine, only I have none on Lamartine and I have one on Maeterlinck. For me Mr. Maeterlinck is an Indian. His general conception of things is an Indian's, and his plays remind me of the Indian plays in such a way that it is almost an obsession.

Not to consider man as detached from nature, and rather to blend and immerse him therein in such a way that his outlines remain vague and that he is always, as it were, like an undetermined being—Maeterlinck is the Henner of literature.

On the other hand, not to put on the stage and not to consider as interesting any but the men who by themselves, by their temperament are in fact very near to nature and who almost cannot be disentangled from her. Impulsive, instinctive, adolescent figures, children, adults who have remained children, old men who have returned to the starting point, beings who have not had sufficient consciousness of themselves or who have lost it: for to be conscious of one's self is to detach one's self almost violently from unconscious nature.

On the other hand, these rather indefinite beings, to make them speak very little, or speak by vague words, very vague, very troubled, in a sort of

dream language; for speech defines and is a manner that mankind has of defining himself to himself more precisely than by reflection.

Finally, to let nature intervene in the drama in such a fashion that she has as large a part as the human being, is another way of sinking the human being in nature and of maintaining it and blended as much as possible with her.

This is the Indian drama, this is the drama of Mr. Maeterlinck:

We define—not very well, but sufficiently strong and in a useful manner, when we have first taken care to define otherwise—we define sufficiently well by contraries. Mr. Maeterlinck is the exact antipodes of Corneille. Corneille's dramas are dramas of energetic individuality, of vigorously defined personality, of self-consciousness, of will power and of precise and subtle language, by which the individual defines himself to himself. Take exactly and literally the contrary to all this and you have the drama of Mr. Maeterlinck. Mr. Maeterlinck should execrate Corneille, and in fact he does not hide it; he has said it, giving the reasons why the execrates him almost as much as for that matter he execrates Shakespeare. And it is precisely for this that Mr. Maeterlinck is interesting. Me at least he interests passionately.

He also interests W. Archer. You will see why. It is apropos of "Pelleas and Mélisande," the most curious piece in fact of all Mr. Maeterlinck's dramas. "The Theatre l'Œuvre" has given proof of our precocious esteem for Maeterlinck by its presentation of "Pelleas and Mélisande." The proof has been all to the poet's advantage. Those who did not like him, like him. Those who did like him, like him more. Maeterlinck avows that he finds no recreation in the presentation of his pieces, and Jules Lemaitre, in passing in review his "three little plays for marionettes," asks pardon for "all the indiscreet and in spite of all you can do the coarse attempts of the wretched flesh and blood comedians." For me, give me a vast theatre, a hundred thousand francs and the Œuvre troupe, slightly strengthened and amended, and I would put "Pelleas and Mélisande" in such shape that Maeterlinck would be satisfied and enjoy his own dramatic art and Jules Lemaitre should be brought to do justice with contrition to those wretched comedians of flesh and blood.

Mr. Maeterlinck must not be taken literally because he has entitled his pieces "dramas for marionettes." Perhaps it may be said there is a trace of symbolism in this designation. It indicates, as it were, the extra mundane point of view of the poet. Gifted to the highest degree with what one may call a cosmic imagination, he regards the life of man from an infinite distance and sees how small is the role played by the human will, so vaunted in the drama of this planet. The tendency of all his thought is to minimize the action of the will. This is why some people, admitting that morality reposes on the hypotheses of free will, call his works morbid and immoral.

He sees human kind as an assemblage of marionettes dancing in an infinitesimal theatre in an obscure corner of the universe, while nature plays the flute and destiny pulls the strings. It is in this sense principally that his pieces may be called dramas for marionettes, or as Mr. Lemaitre has said, "Plays of Eschylus for sick manikins."

The characters which Mr. Maeterlinck shows us almost never express directly what is passing in their minds; they talk among their fellow creatures of altogether other things, and by the aid of indefinable symbolism, which is the particular secret of the poet, we are capable of divining than they themselves tell us of their innermost emotions. In this art of sketching Mr. Maeterlinck possesses an astonishing power. And just in this—I do not intend to be paradoxical—our symbolist is often more real than the realist. He knows, as the old man in the "Intérieur" says, that "it is in the soul that things take place," and that the most poignant dramas are not those which can be expressed by words. We cannot truly speak of swans, of cypresses, of fountains, forests and nightingales, but we gossip about influenza, boat races, bimetalism and the "Yellow Book," while passion boils in our veins and remorse tears the fibres of our hearts. It is true that in our little conversations we do not wittingly symbolize our great emotions; nevertheless, who knows if a higher intelligence will not be capable of divining this in the babble of an afternoon at home the most hidden secrets of the souls of the assembled marionettes.

It is very difficult, I think, to characterize more finely first the essential trait, the foundation itself of the psychic conception of Mr. Maeterlinck; beings unconscious, involuntary, instinctively muttering an unprecise thought and stammering some uncertain *vellicité*, humanity such as it is or as it appears from Sirius' view, and then, without appearing to do so, of showing the little imperceptible defect of this conception as soon as it is applied to the theatre.

That with which Mr. Maeterlinck has always reproached the pretended masters of the drama, from Eschylus to Shakespeare, from Shakespeare to Racine, and from Racine to Hauptmann, is that their characters make use of their articulate voice to express their sentiments. This is the very foundation of his famous book "The Treasure of the Humble." We have in this original book a man who is, as it were, intoxicated unconsciously. The obscure life of the soul, the vegetative life of the soul, the incubatory life of the soul, the thought before it has been thought, the sentiment before it has been felt, the psychic movement before it has had an impulse,

here is for him a true soul, the "superior life," the "transcendental life," the "divine life," the "absolute life."

He uses charming words to express this: "That which we know is not interesting." In consequence those who do not know themselves only are true; those who are capable of defining themselves are, by definition, limited; those who understand themselves grow less, and really only the idiots are intelligent. "Put in the scales all the words of the great sages and balance them with the unconscious wisdom of that child who is passing, and you will see that what Plato, Marcus Aurelius, Pascal and Schopenhauer have revealed to us will not weigh down one particle the great treasures of the unconscious. \* \* \* I have arrived at believing that an old man seated in his arm chair, waiting simply beneath the lamp, listening without knowing it to all the eternal laws which reign all round his house, interpreting without understanding what is in the silence, in the doors and windows, inclining his head a little, without doubting that all the powers of the world intervene and keep watch in his room like attentive servants, lives in reality a life more profound and more human than the lover who strangles his mistress or than—"

In a word, Mr. Maeterlinck is in ecstasy before idiocy, as Stendahl was before assassination.

From this philosophy there flows a whole system of aesthetics. If the true is the unconscious, the beautiful is the inexpressible. At bottom the really beautiful would be to say nothing at all. For what does the little child say? Nothing. At three years it speaks a little it is true, but already in expressing itself it defines itself, and in defining itself it limits itself. It strays away from the unconscious. To individualize oneself is to narrow oneself. Personality is a degradation. From the moment we express something we diminish it strangely. Evidently the true poets are "those whose works almost touch on silence."

It is for this that the aesthetics of other times have something of coarseness, of heaviness and loudness. We know nothing, mark this well, of the soul of Andromache and of Britannicus. "What would you reply if I questioned you about the soul of Britannicus and Andromache?" Nothing, because they have expressed it, and all which is expressed, precisely because it is, does not count. "The characters of Racine do not understand themselves except by what they express," and it is necessary that they should be understood by what they would be incapable of expressing. Racine absolutely missed his aim.

Shakespeare also for that matter. We believe he is profound. He is very brilliantly superficial. The painter of Othello's jealousy remains admirable if you take care to neither open the doors nor windows, otherwise the image will tumble into dust as the breath of all the unknown that waits outside. We listen to the dialogue of the Moor and Desdemona as a perfect thing, but without being able to prevent ourselves from feeling about more profound things. Whether the African warrior is deceived or not by the Venetian woman, there is another life. There must take place in his soul, and round about his being, from the very moment of his most wretched suspicions, and of his most brutal rages, events a thousand times more sublime, which his bellowings could not trouble, and across the superficial agitations of jealousy there must follow an unalterable existence, which the genius of the man has not shown hitherto except in passing.

In consequence, that which we need is a theatre without action and without passion, a "static theatre," where passion and superficial things should not be expressed, and where the depths of the soul, that is to say, the unconscious state, should not be expressed except by its adequate expression, that is to say, by silence.

Nothing is more logical and I am with full conviction in accord with these irrefutable conclusions. But, nevertheless, when in spite of these theories they write plays, what the devil can we do?

Mr. Archer has seen very well what we must do. Turn things inside out like a glove, express all that is not the drama itself, treat the drama as we pass by. The characters will be devoured by the most violent passions, only they will never express them. They will only speak of influenza, swans, the "Yellow Book," cypresses, boat races, fountains, bimetalism and nightingales, and internally they will be torn by jealousy and remorse.

For example, in "Othello" Desdemona will describe the Venetian fêtes in which she has taken part, Othello will recount his campaigns, Iago will make the little scandalous chronicle of the camp. He must, because "the most poignant dramas are not those which express themselves in words," and "it is in the soul that things take place." But we know no less that Desdemona is imprudent, that Iago is a frightful traitor of melodrama, Machiavelian and dark, and that Othello is jealous, like all the tigers of Hyrcania. We shall know this; how? By "an undefinable, captious symbolic, which is the secret of the poet." This is very simple.

Let us say it better—if we may flatter ourselves we can say it better: We shall know it when, penetrated by the theories of Mr. Maeterlinck, we shall have habituated ourselves to see in a drama everything except that which is visible and to listen to everything except what is expressed, according to the rule. Then it will suffice us to see people chatting tranquilly in order to understand that they are going to be suffocated under pillows, and the more they chatter tranquilly the more this will be a sign to us that tempests and cyclones devastate their inner being. And we shall be in the truth, in the very life of real life.

This is the way Mr. Maeterlinck explains Maeterlinck and his drama, a little, and more still the ideal theatre of which he dreams.

And Mr. Archer assures us that he does not put into it a single paradox, and I assure myself that he does not put into it the smallest grain of irony.

EMILE FAGUET.



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